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An Outline for the Study of the History of the Fine Arts

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AN OUTLINE FOR THE STUDY OF THE HISTORY OF THE FINE ARTS

IN WESTERN CIVILIZATION FROM THE EARLIEST TIMES TO THE END OF THE SEVENTEENTH CENTURY

Arranged for Students of the History of the Fine Arts at The Ohio State University

BY
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PREFACE

The following outline is arranged for the convenience of students at Ohio State University enrolled in the courses designated as Fine Arts 451, History of Ancient Art; Fine Arts 452, History of Medieval Art; and Fine Arts 453, History of Renaissance Art. The lectures given throughout the year in these courses follow this outline. The bibliography inserted at relative places is based upon books available at the campus libraries, and, while by no means complete for the respective fields, is considered adequate for the reference reading in undergraduate courses. Two suggested lists of books pertaining to the History of the Fine Arts are also given. A selected list of illustrations published by the University Prints Company, 11 Boyd Street, Newton, Mass., is given as an aid for students wishing inexpensive material for the illustrations of their notes.

DEFINITION

The History of the Fine Arts is a combination of the study of history and the study of art. History is a science and deals with the record of events of the past. Art is an expression of man's creative sensibilities resulting in the production of beauty in form, color, or sound, and so providing material for the study of the practical application of aesthetic principles. In a study of the history of the Fine Arts, there may be seen a concrete expression of what man has thought and of how he has lived throughout the ages. The response of the human senses in the harmonic expression of human relations may be divided into two main groups: ARTS OF SPACE and ARTS OF TIME, the one visual, the other audible. It is in the record of man's achievement in the gratification of the visual senses in the attainment of the beautiful that this work is concerned. The process of co-ordinating life and ideas upon one hand with material, visual expression on the other, is as old as art itself. The study of the history of art ought, therefore, to make very apparent the nature of this relationship, affording the means of appreciation and enjoyment that will make the philosophy of the beautiful a true philosophy of life.

SUBSTANCE

The visual arts, or arts of space, comprise architecture, sculpture, painting, and minor arts such as pottery, wood-carving, metal-work, weaving, and other arts and crafts whereby man has expressed his concept of beauty. Architecture, the art of building beautifully, is first and foremost among the arts of space because it has called forth the greatest creative efforts of man and because it has ever been most intimately associated with all his activities during his long march from the primitive to the cultured state. The architecture of a race or people is a most authentic record of the religious, political, and social life of any time, and it is of a general permanence surpassing most records. Sculpture and painting, the hand-maidens of architecture, have made valuable contributions in the cultural history of peoples. Sculpture in wood, stone, and metal, one of the earliest and one of the most enduring of the plastic arts, has ever been associated with the religious life of man, giving very concrete expression of his most profound thoughts. Painting

has not been as enduring as sculpture, except occasionally in wall or pottery decorations, but in many of the later periods in the history of civilization, the painter has given expression to lofty ideals of beauty. At times people have expressed their ideals in the lesser arts as in the making of personal adornment or articles of utility, but these have contributed as historical evidence of no mean importance relative to the state of social advancement.

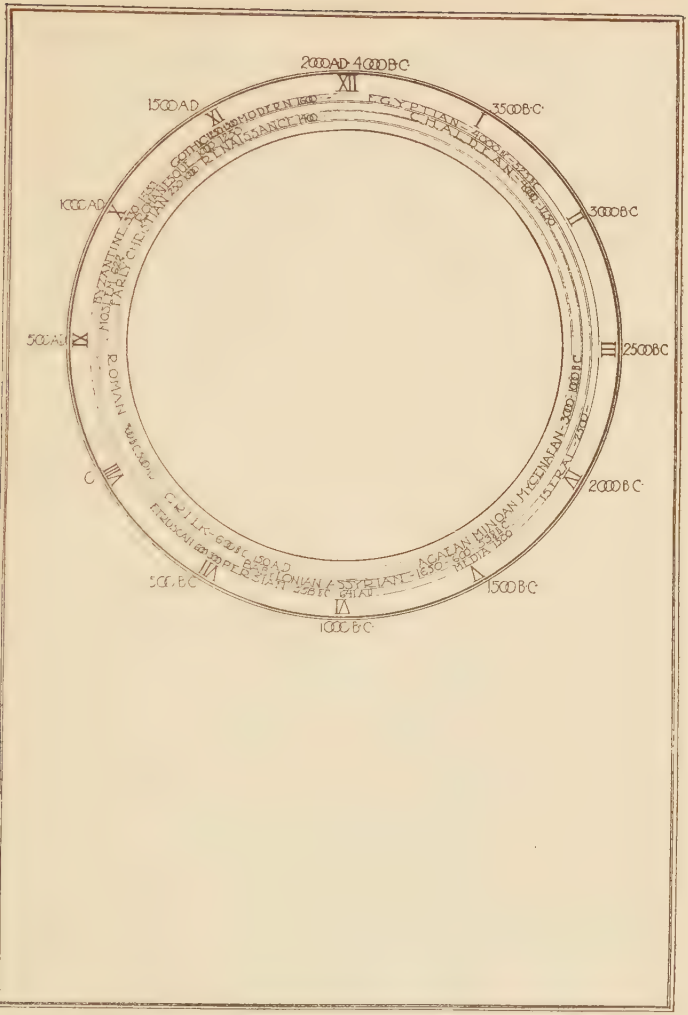
INFLUENCES

Artistic achievement testifying of man's creative ability has ever been dependent upon two great factors — physical environment and spiritual inheritance. Since all art is reflective of the age and locality that produced it, in studying the history of the arts it is necessary to consider, be it ever so briefly, the nature of the land that produced the art, its geographic, climatic, geologic characteristics; to know something of the political and social history, of the language and literature, and most specially the religion. Therefore as an introduction of every art period, the influences affecting the development of that style will be outlined in the following order:

A. *Geographical*
B. *Climatical*
C. *Geological*
D. *Historical*
E. *Religious*
F. *Political*
G. *Literary*

DURATION

The period comprised within the study of the history of art development in the western world begins about four thousand years before the birth of Christ. No attempt will here be made to connect the history of artistic creation with the field of anthropology. The study will be limited to the so-called western or European civilization except as it is necessary to show the beginnings in the ancient civilizations of the valleys of the Nile and the Tigris-Euphrates. The approximate periods of European-occidental art history may conveniently be arranged for graphic order upon the face of a clock as shown in accompanying diagram.



Diagrammatic Presentation of the Cycle of Time Producing This Outline of History of the Fine Arts

Note — The dates here used are based upon known artists production of historical interest. Altho for convenience of association certain definite dates are used, the dates in general must be taken as flexible and overlapping with the continuous rise and fall of art influences in the flow and ebb of the tide of civilization.

A SUGGESTED LIST OF BOOKS IN ENGLISH FOR A SMALL ART LIBRARY

(The starred books may be considered imperative in their fields)

ANCIENT ART

*Anderson & Spiers —"The Architecture of Greece and Rome." London, 1907.

*Fowler & Wheeler —"A Handbook of Greek Archaeology." New York, 1909.

*Gardner —"A Handbook of Greek Sculpture." London, 1915.

Gardner —"Six Greek Sculptors." New York, 1910.

*Hall —"Aegean Archaeology." London, 1915.

Handcock —"Mesopotamian Archaeology." London, 1912.

Hawes —"Crete, the Forerunner of Greece." London, 1909.

Herford —"A Handbook of Greek Vase Painting." Manchester, 1919.

*Mau —"Pompeii: Its Life and Art." New York, 1904.

Maspero —"Manual of Egyptian Archaeology." London, 1914.

Platner —"Topography and Monuments of Ancient Rome."

*Strong —"Roman Sculpture." London, 1907.

Walters —"The Art of the Ancient Greeks." London, 1906.

Walters —"The Art of the Romans." London, 1911.

Weller —"Athens and Its Monuments." New York, 1913.

MEDIEVAL ART

*Conway —"The Van Eycks and Their Followers." London, 1921. (F. A. 453.)

*Dalton —"Byzantine Art and Archaeology." Oxford, 1911.

Frothingham —"Monuments of Christian Rome." New York, 1908.

Lowrie —"Monuments of the Early Church." New York, 1924.

*Mâle —"Religious Art in France; XIII Century." London, 1913.

Marriage —"The Sculptures of Chartres Cathedral." Cambridge (England), 1909.

Worringer —"Form Problems of the Gothic." New York, 1918.

RENAISSANCE AND MODERN ART

Anderson —"The Architecture of the Renaissance in Italy." London, 1909.

*Berenson —"Central Italian Painters of the Renaissance." New York, 1909.

*Berenson —"Florentine Painters of the Renaissance." New York, 1909.
*Berenson —"North Italian Painters of the Renaissance." New York, 1907.
*Berenson —"Venetian Painters of the Renaissance." New York, 1897.
Beruete —"The School of Madrid." New York, 1909.
*Brown & Rankin —"A Short History of Italian Painting." New York, 1914.
*Brownell —"French Art." New York, 1901.
Calvert —"Sculpture in Spain." London, 1912.
Dilke —"The Renaissance of Art in France." London, 1879.
Dilke —"French Architects and Sculptors of the XVIII Century." London, 1900.
Dilke —"French Painters of the XVIII C." London, 1899.
Dimier —"French Painting in the XVI C." London, 1904.
Eaton —"A Handbook of Modern French Sculpture." New York, 1913.
*Fromentin —"The Old Masters of Belgium and Holland." Boston, 1882.
"Great Masters Series." London, various dates.
*Hind —"History of Engraving and Etching." London, 1923.
*Mather —"A History of Italian Painting." New York, 1923.
Mather —"Modern Painting." New York, 1927.
Meier-Graefe —"Modern Art." New York, 1908.
Muther —"History of Modern Painting." London, 1907.
Pach —"Masters of Modern Painting." London, 1907.
*Ross —"On Drawing and Painting." Boston, 1912.
Sentanach —"Painters of the School of Seville." London, n. d.
Van Marle —"The Development of the Italian Schools of Painting." The Hague, 1923.
Ward —"The Architecture of the Renaissance in France." London, 1911.
*Woelfflin —"The Art of the Italian Renaissance." London, 1913.

GENERAL

*Gardner —"Art Throughout the Ages." Harcourt-Brace Co., New York, 1927.
*"Ars Una Series" (Hourticq, Art in France, Etc.). New York, various dates.
*Harper's Fine Arts Series (Chase & Post, "History of Sculpture," etc.). New York, various dates.

The Connoisseur's Library (Herbert, Illuminated Manuscript, etc.). London, various dates.
Pijoan —"History of Art." Harper's, 1927.
Fletcher & Fletcher —"History of Architecture." Scribner's, 1919.

REFERENCE

*Crowe & Cavalcaselle —"A New History of Painting in North Italy." London, various ed.
*Crowe and Cavalcaselle —"History of Painting in North Italy." London, various ed.
Porter —"Romanesque Sculpture of the Pilgrimage Roads." Boston, 1923.
Prior & Gardner —"An Account of Medieval Figure-Scripture in England." London, 1912.
Vasari —"Lives of the Most Eminent Painters, Sculptures, and Architects." Various ed.
Convenient Publications in Foreign Languages are the general illustrated histories of art by Perrot & Chipez (partly translated). Michel, Springer, Woermann.
Rizzo & Toesca, Venturi, and Thieme-Becker's Kunstler-Lexikon.

BACKGROUND

*Adams —"Mont Saint Michel and Chartres." Boston, 1913.
Breasted —"Ancient Times. Boston, 1916.
Cram —"The Substance of Gothic." Boston, 1917.
Emerton —"Introduction to the Middle Ages." Boston, 1888.
Hall —"The Ancient History of the Near East." London, 1913.
Huizinga —"The Waning of the Middle Ages." London, 1924.
Phillips —"Form and Color." New York, 1915.
Phillips —"Art and Environment." New York, 1915.
Sedgwick —"A Short History of Italy." Boston, 1905.
Symonds —"A Short History of the Renaissance in Italy." New York, 1893.
*Taylor —"The Medieval Mind." London, 1914.

This list is approved by the College Arts Association.

Books recommended as texts for study parallel to the lecture outline are:

Chase & Post —"History of Sculpture." N. Y., Harper's, 1914.
Kimball & Edgell —"History of Architecture." N. Y., Harper's, 1918.
Abbot —"The Great Painters." N. Y., Harcourt, Brace & Co., 1927.
Pijoan —"History of Art." N.Y., Harper's, 1927.

UNIVERSITY PRINTS

The following lists of two-hundred prints have been selected from a collection of several thousand illustrations of great works of Architecture, Sculpture and Painting, published by the University Prints Company of Newton, Mass. While in no sense complete, the selection as adequately illustrates the great works of art presented in the History of Art, as is permitted by the imposed limits. The prints may be secured through the University Press Supply Store on the Ohio State Campus, or ordered directly from the publishers at Newton, Mass.

Part I
ANCIENT ART

ILLUSTRATIONS SELECTED FROM UNIVERSITY PRINTS FOR STUDENTS IN F. A. 451

Architecture

Egyptian

G 1 Abu Simbel. General views of rock-cut temples.
G 4 Beni Hasan. Rock-cut tomb of Khnumhotep.
G 8 Edfu. Temple of Horus. Pylon.
G 12 Ghizeh. Pyramid and Mastaba construction.
G 13 Ghizeh. Pyramid of Khafra (Chefren).
G 14 Ghizeh. Temple of the Sphinx.
G 16 Karnak. Temple of Amon. Hypostyle Hall, Central Aisle.
G 19 Karnak. Temple of Amon. Hypostyle Hall, Restoration.
G 20 Luxor. Temple of Amon.
G 23 Plans of Egyptian Temples.

Mesopotamian

G 26 Khorsabad. Palace of Sargon. Plan and restoration.
G 27 Nineveh. Winged Human-headed Bull. (London, British Museum.)

Ægean

G 30 Knossos. Palace. Stairway to Queen's Apartment.
G 31 Mykenæ. Lion Gate.
G 32 Mykenæ. Treasury of Atreus.
G 34 Tiryns. Cyclopean Walls.
G 36 Tiryns and Knossos. Plans of Palaces.

Greek

G 39 Athens. Acropolis. Restoration.
G 40 Athens. Arcopolis. Plan.
G 41 Athens. Parthenon from Northwest.
G 43 Athens. Parthenon. Interior looking East.
G 45 Athens. Erechtheum from Southeast.
G 47 Athens. Erechtheum. Porch of the Maidens.

G 48 Athens. Erechtheum. North Porch.
G 50 Athens. Propylaea from Southwest (before restoration).
G 52 Athens. Temple of Athena Nike.
G 53 Athens. "Theseum."
G 54 Athens. Temple of the Olympian Zeus.
G 55 Athens. Choragic Monument of Lysicrates.
G 56 Athens. Theatre of Dionysus.
G 58 Delphi. Treasury of the Athenians.
G 59 Delphi. Treasury of the Knidians.
G 60 Epidaurus. Tholos. Restoration.
G 62 Epidaurus. Theatre.
G 63 Girgenti. Temple of Concord.
G 65 Pæstum. Temple of Poseidon, showing interior colonnades.
G 69 Plans of Greek Temples.
G 70 Greek Orders.

Roman

G 73 Baalbek. Temple of Jupiter. Doorway.
G 74 Nimes. "Maison Carrée."
G 78 Pompeii. House of the Vettii. Peristyle.
G 79 Pompeii. Small Theatre.
G 80 Rome. Forum Romanum.
G 81 Rome. Forum Romanum. Plan.
G 83 Rome. Basilica of Constantine.
G 84 Rome. Colosseum. Exterior.
G 86 Rome. Arch of Constantine.
G 87 Rome. Pantheon. Exterior.
G 91 Rome. Tomb of Hadrian (Castel' Sant' Angelo).
G 94 Spalato. Palace of Diocletian.
G 95 Tivoli. "Temple of the Sibyl."
G 97 Verona. Interior of Amphitheatre.
G 98 Roman Orders.
G 100 Roman Methods of Vaulting.

SCULPTURE

Mykenæn Age (Mycenae)

A 2 Throne in the Throne-Room — Knossos, Crete.
A 3 Gate of Lionesses — Mykenæ.
A 8 Gold Cups from Vaphio — National Museum, Athens.
A 9, 10 Gold Ornaments from Mykenæ — National Museum, Athens.

Archaic Greek

A 13 "Apollo" of Melos — National Museum, Athens.
A 18 "Apollo" Piombino — Louvre, Paris.
A 19 Calfbearer — Akropolis Museum, Athens.
A 25 Akropolis Figures — Akropolis Museum, Athens.

Reliefs and Pediment

A 40 Herakles and the Hydra — Akropolis Museum, Athens.
Herakles and the Triton — Akropolis Museum, Athens.
A 41 The Typhon — Akropolis Museum, Athens.
A Bull attacked by Lions — Akropolis Museum, Athens.
A 44 Relief from Frieze, Treasury of Knidos — Museum, Delphi.
A 51 Herakles and Hippolyta.
Athena and Giant.
Metopes from Selinum — Museum, Palermo.

Transitional Period—Statues

A 58 Harmodios and Aristogeiton (Tryannicides)
A 60 Charioteer of Delphi — Museum, Delphi.
A 61 Discus Thrower, after Myron — British Museum, London.
A 65 Marsyas — Lateran, Rome.
Statuette of Marsyas — British Museum, London.
A 68 Cassel Apollo — Museum Cassel.
A 72 Spinario — Palazzo dei Conservatori, Rome.

Reliefs and Pediment — Temple of Ægina

A 78 North Corner of West Pediment — Glyptothek, Munich.
A 83 Center of West Pediment — Glyptothek, Munich.

Temple of Zeus, Olympia

A 84 Oinomaos, East Pediment — Museum, Olympia.
Sterope, East Pediment — Museum, Olympia.
A 85 "Kladeos," East Pediment — Museum, Olympia.
"Alpheios," East Pediment — Museum, Olympia.
A 86 Apollo, West Pediment — Museum, Olympia.
A 87 Centaur Holding a Girl by the Hair, West Pediment — Museum, Olympia.
Centaur Biting a Boy, West Pediment — Museum Olympia.
A 88 Old Woman, West Pediment — Museum, Olympia.
A 93 "Mourning" Athena — Akropolis Museum, Athens.
A 94 "Birth of Aphrodite"— Terme, Rome.

Fifth Century

A 100 Copy of Shield of Athena Parthenos,— British Museum, London.

A 102 Farnese Athena — Museum, Naples.
A 102 Hope Athena — Deepdene, England.
A 102 Albani Athena — Villa Albani, Rome.

A 106 Hera, "Borhese Juno,"— Glyptothek Ny Carlsberg, Copenhagen.

A 108 "Venus Genetrix"— Louvre, Paris.

Paionios

A 110 Nike of Paionios — Museum, Olympia.

Polykleitos and His School

A 113 Spearbearer (Doryphoros), after Polykleitos — Museum, Naples.

A 115 Diadoumenos, Delos copy — National Museum, Athens.

A 123 "L'Idolino"— Archæological Museum, Florence.

A 125 Ares, "Borghese Mars"— Louvre, Paris.

The Theseion, Athens

A 130 The "Theseion"— Athens.

The Parthenon, Athens

A 134 Restoration of the Akropolis of Athens

A 135 The Parthenon from the Northwest.

The Pediments

MA 5 Drawings of the Pediments by Jacques Carrey.

A 135 The "Fates," East Pediment — British Museum, London.

A 137 "Theseus," East Pediment — British Museum, London.

A 138 "Iris," East Pediment — British Museum, London.

A 139 "Nike," East Pediment — British Museum, London.

A 140 Helios and Horses, East Pediment — British Museum, London.
A 140 Selene and Horse, East Pediment — Athens and London

A 141 "Kephissos" or"Ilissos," West Pediment — British Museum, London.

The Frieze

A 142-156 West Frieze (15 plates) — Parthenon, Athens.

A 157 Seated Gods, East Frieze — British Museum, London.

The Erechtheion, Athens

A 165 The Erechtheion (Erechtheum).
A 166 Maiden, from Karyatid Porch — British Museum, London.
A 170 Nike Fastening Her Sandal, from the Balustrade — Akropolis Museum, Athens.

Monumental Sepulchural Structures

A 174 Nereid Monument (reconstruction) — British Museum, London.

Kephisodotos

A 184 Eirene and Ploutos — Glyptothek, Munich.

Praxiteles

A 185 "Apollo" Sauroktonos — Vatican, Rome.
A 188 Eros with Bow — Capitoline, Rome.
A 190 Hermes of Praxiteles — Museum, Olympia.
A 191 Hermes of Andros — National Museum, Athens.
A 192 Hermes Belvedere — Vatican, Rome.
A 193 Hermes Farnese — British Museum, London.
A 195 Satyr, "Marble Faun"— Capitoline, Rome.
A 199 Aphrodite (Knidian) with metal drapery — Vatican, Rome.
A 199 Aphrodite — Glyptothek, Munich.
A 202 Aphrodite, "Venus dei Medici"— Uffizi, Florence.
A 203 Aphrodite of Arles — Louvre, Paris.
A 210-212 Slabs of Marble Base from Mantineia (3 plates) — National Museum, Athens.

Skopas and His School

A 213 Ares Ludovisi — Terme, Rome.

The Niobe Group and Related Figures

A 220 Niobe and Daughter — Uffizi, Florence.

The Maussolleion Sculpture

A 228 Slab of Large Amazon Frieze — British Museum, London.

Leochares

A 223 Ganymedes and the Eagle — Vatican, Rome.

Lysippos and His School

A 235 Apoxyomenos, after Lysippos — Vatican, Rome.
A 236 Herakles Farnese — Museum, Naples.
A 239 Poseidon — Lateran, Rome.

Sculptors of Epidauros

A 240 Nikes from Epidauros — National Museum, Athens.

The Hellenistic Period

A 254 Boy with Goose — Glyptothek, Munich — Boethos.
A 257 Dying Gaul — Capitoline, Rome — Pergamon, First School.
A 261 Marsyas — Louvre, Paris — Pergamon, First School.
A 262 Dead Amazon — Museum, Naples — Attalos Group.
A 266 Two Slabs of Large Frieze — Pergamon Museum, Berlin — Pergamon, Second School.
A 270 Laoköon — Vatican, Rome — Rhodes.
A 271 Farnese Bull — Museum, Naples — Tralles.

Artists and Schools Unknown

A 272 Apollo Belvedere — Vatican, Rome.
A 273 Boy Praying — Museum, Berlin.
A 278 Nile — Vatican, Rome.
A 289 "Wrestlers"— Museum, Naples.
A 292 Aphrodite of Melos (front).
Aphrodite (draped torso) — Glyptothek Ny Carlsberg, Copenhagen.
A 294 Aphrodite, crouching — Vatican, Rome.
A 302 Nike of Samothrace (front) — Louvre, Paris.

Etruscan and Roman Sculpture

A 325 Bronze Chimæra — Archæological Museum, Florence
Wolf of the Capitol — Palazzo dei Conservatori, Rome

Reliefs — Age of Augustus

A 331 Procession, Ara Pacis — Uffizi, Florence.
A 332 Procession, Ara Pacis — Uffizi, Florence.
A 333 Relief and Floral Pattern from Ara Pacis — Terme, Rome.

Age of Titus

A 334 Triumphal Procession, Arch of Titus — Forum, Rome
A 335 Spoils of Jerusalem, Arch of Titus — Forum, Rome

Age of Trajan

A 336 Column of Trajan — Forum of Trajan, Rome.
Column of Marcus Aurelius ("Antonine" Column) — Piazza Colonna, Rome.

Age of Hadrian

A 340 Reliefs — Palazzo dei Conservatori, Rome.

Age of Antonine

A 341 Apotheosis of Antonine — Vatican, Rome.

Age of Marcus Aurelius

A 342 Reliefs, Column of Marcus Aurelius. Piazza Colonna, Rome.

Age of Sepitimus Severus

A 345 Triumphal Arch — Forum, Rome.

Age of Constantine

A 346 { Sacrifice of Trajan, Arch of Constantine — Rome.
Marcus Aurelius and His Troops — Rome.

A 347 { Trajan on the Lion Skin, Arch of Constantine — Rome
Trajan and the Boar — Rome.
Constantine Enthroned — Rome

A 348 Frieze — Temple of Minerva, Rome.

Grave Reliefs — Single Figures

A 349 { Grave Relief by Alxenor — National Museum, Athens.
Grave Relief, resembling that of Alxenos — Museum, Naples.

A 356 Fragment of Grave Relief of a Warrior — Glyptothek Ny Carlsberg, Copenhagen.

Two Figures

A 359 Grave Relief of Hegeso — Outside the Dipylon Gate, Athens.

A 363 Grave Relief of a Youth Attended by an Old Man — National Museum, Athens.

A 366 Grave Relief of a Horseman — Villa Albani, Rome.

Three or More Figures

A 368 Grave Relief, seated woman on tilted chair, two attendants, frame restored, National Museum, Athens.

A 369 Grave Relief, found in the bed of the Ilissos, youth and grieving father (?), little slave and dog below — National Museum, Athens.

A 371 Grave Relief, two standing figures, slave girl tying the sandal of her mistress,— National Museum, Athens.

Sarcophagi

A 379 "Alexander" Sarcophagus (front). Museum, Constantinople.

Portraits — Greek

A 392 Homer — Museum, Naples.
A 398 Alexander, bust — Louvre, Paris.
A 402 { Euripides — Museum, Naples.
Euripides — Museum, Berlin.
A 406 { Perikles — Vatican, Rome.
Perikles — British Museum, London.
A 408 Plato — Museum, Berlin.
A 410 Ptolemy — Museum, Naples.
A 411 { Sokrates — Capitoline, Rome.
Sokrates and Seneca —Museum, Berlin.
A 412 Sophokles — Lateran, Rome.
A 419 Augustus, standing, dressed in toga — Louvre, Paris.
A 420 { Augustus, head — Glyptothek Ny Carlsberg, Copenhagen.
Augustus, Youthful — Vatican, Rome.
A 422 { Cæsar — Museum, Naples.
Cæsar — Louvre, Paris.
A 424 { Cagligula — Glyptothek Ny Carlsberg, Copenhagen.
Antonius Pius — Glyptothek Ny Carlsberg, Copenhagen.
A 425 { Caracalla — Museum, Naples.
Commodus — Palazzo dei Conservatori, Rome.
A 426 Cicero — Vatican, Rome.
A 428 Marcus Aurelius (equestrian) — Square of the Capitol, Rome.
A 429 { Pompey — Glyptothek Ny Carlsberg, Copenhagen.
Hadrian — Glytothek Ny Carlsberg, Copenhagen.

Hellenistic Period

A 495 "Medusa" Ludovisi — Terme, Rome.
MA 1 Art map of Greece.

PAINTING

Greek and Roman

B 1 Chariot-race; Greek vase — Museum, Naples.
B 3 Maidens playing Jackstones; painting on marble — Museum, Naples.
B 8 Cupids as Wine-dealers; fresco — House of the Vettii, Pompeii.
B 13 Aldobrandini Marriage; fresco — Library, Vatican, Rome.

Mosaics

B 14 Battle of Issus; Roman mosaic — Museum, Naples.
B 15 Doves at Fountain; Roman mosaic — Capitoline, Rome.

Part I

OUTLINE FOR COURSE IN THE HISTORY OF ANCIENT ART (F. A. 451)

The Art of Ancient Egypt

Bibliography

Breasted —"History of Egypt from the Earliest Times to the Persian Conquest."—N. Y., Scribners, 1909.
Capart —"Egyptian Art"—London, Allen, 1923.
Faure —"Ancient Art"—N. Y., Harpers, 1921.
Herodotus —"Egypt"—Everyman's Library.
Maspero —"Art in Egypt"— N. Y., Scribners, 1912.
Perrot and Chipiez —"Histoire de L'Art Dans L'Antiquite," Vol. 1. Paris, 1911.
Reber —"History of Ancient Art"—N. Y., Harpers, 1882.
Weigall —"Life and Times of Akhnapon"—N. Y., Putnam, 1922.

Influences Affecting the Style

A. *Geography*

Egypt consists of a sandy desert with a strip of fertile country on the banks of the Nile. It was the only nation of the ancient world which had at once easy access to the Mediterranean, Red, and Arabian seas and the commercial and agricultural facilities offered by a great river valley. The Nile River rises south of the equator and flows 3000 miles north. The lower portion overflows each year across a valley varying from three to thirty miles in width.

B. *Climate*

Egyptian climate is equable and warm of temperature, snow and frost being wholly unknown, while storm, fog, and even rain are rare.

C. *Geology*

The natural products of Egypt, as of every ancient country, determined to a large extent the style of its art. Sandstone, limestone, granite, porphyry, gypsum and alabaster were available. Clay was used for bricks.

Metals and wood and semi-precious jewels were also utilized in varied ways.

D. *History*

The vast span of Egyptian history may conveniently be divided into the following periods: (See Mariette)

I. Pre or Early Dynastic Period or Old Kingdom 4000-2350 B. C. Dynasty I-X.

II. Middle Kingdom 2350-1580 B. C. Dynasty XI-XVII. Theban XI-XIII. Xoite XIV. Hyksos XV-XVII.

III. New Empire or Kingdom 1580-340 B. C. Dynasty XVIII-XXXI.

- Theban XVIII-XX
- Tanite XXI
- Budastite XXII
- Tanite XXIII
- Saite XXIV
- Ethiopian XXV
- Saite XXVI
- Persian XXVII
- Saite XXVIII
- Mendesian XXIX
- Sebennyte XXX
- Persian XXXI..... Darius, Xerxes, Arta Xerxes, Darius II, Darius III

IV. Lower Period—340-30 B. C. Dynasty XXXII-XXXIV.

- Greaco-Roman Period
- Alexander the Great, 323 — Artistotle.
- Ptolemy I-XII (306-48 B. C.)
- Cleopatra — 69-30 B. C.

E. *Religion*

Polytheism: Supreme trinity with many inferior gods; incarnation in animals; deified kings; faith taught only to priests; people left in superstition, not admitted to temple worship; knowledge of Egyptian religion slight.

Gods — Osiris, Seth, Isis, Horus, Geb, Newt, Re, Sobek, Khnum, Thout, Ammon, and many other local gods, demons, spirits, etc.

Ideas of future life.

Embalming.

F. *Politics*

I. Old Kingdom — A monarchial autocracy.

II. Middle Kingdom — Oligarchy.

III. Empire — Government almost entirely in hands of the priests of the great temples.
(People divided into permanent classes according to occupation.)

G. *Literature*

Book of the Dead; many monumental inscriptions; Hieroglyphics. Manetho (250 B. C.) is historical source.

Resultant Arts

Architecture

Classification of Buildings

I. Sepulchral and Religious

1. Ancient Empire, 4000-2350 B. C.

A. Tombs
- Mastabas
- Pyramids
  - Stepped
  - Broken sloped
  - Full pyramidal type

B. Temples, small chapels attached.

2. Middle kingdom, 2350-1580 B. C.
   A. Rockcut tombs.
   B. Non-sepulchral temples.

3. New Empire, 1580-340 B. C.
   A. Tombs — rock-cut with sepulchral chapels attached; free standing, structural chapels attached.
   B. Temples — non-sepulchral, rock-cut and structural.

II. Domestic (all periods).
   A. Palaces of royalty.
   B. Huts of the fallaheen.

III. Commemorative (all periods).
   A. Obelisks, sphinxes, etc.

Structural Principles

Post and lintel; Piers and columns; Massive simplicity.

DECORATIVE PRINCIPLES
(See sculpture and painting)

Organic decoration — Lotus, papyrus and Hathor capitals.

Inorganic decoration — Walls covered with low relief carvings and painted decoration. Decorators abhorred a vacuum. Decorative motives borrowed from limited flora of Nile are still retained after long use in art.

IMPORTANT EXAMPLES

Sepulchral

a. Mastabas of Thi, Sakkara, 5th dynasty.
b. Pyramids of Gizeh, Cairo, 4th dynasty (B. C. 3773-3566).
Great pyramid of Cheops (Khufu) (B. C. 3733).
Pyramid of Chephren (Khafra) (B. C. 3666).
Pyramid of Mykerinos (Menkaura) (B. C. 3633).
c. Tombs of Beni Hasan (B. C. 2778-2565).
Tombs of the Kings, Thebes.

Temples

Temple of Khons, Karnak (B. C. 1200).
Great temple of Ammon, Karnak (B. C. 1633-323).
Temple of Ammon, Luxor (B. C. 1450).
Temple of Ammon, Der-el-Bahari (B. C. 1550).
Temple of Seti I, Abydos (B. C. 1350).
Great Temple, Abu-Simbel (B. C. 1300).
Ramesseum, (B. C. 1300).
Temple of Medinet Habou (B. C. 1200).
Temple, Edfu (B. C. 237).
Temple of Isis, Philæ (B. C. 322-30).

Monuments

Great Sphinx, Gizeh.
Obelisks.
Piazza of S. John Lateran, Rome.
Piazza of S. Peter, Rome.
Place de la Concord, Paris.
Thames Embankment, London.
Cleopatra's Needle, New York.

SCULPTURE

I. *Subjects*

Much of Egyptian sculpture was connected with tomb or temple. The records of the deeds of deities and kings

were carved in low relief, often depicting scenes of action. Animals, birds, plant forms were introduced along with many picture-writings or hieroglyphics.

II. *Materials*

Wood, limestone, sandstone, red granite, porphyry, ebony, ivory, gold, silver, iron, basalt, diorite, alabaster.

III. *Conventions*

1. Bas-reliefs in which the figures project slightly in front of the background are found in the work dating from the Old Empire.
2. Sunken reliefs in which the background projects slightly in front of the figures are common to all periods.
3. Outline relief in which only the outline of figures is chiselled is common to the New Empire.
4. High relief in which the figures project strongly from the background is dated in the later periods.
5. The laws of perspective were practically unknown in ancient Egyptian art.
6. Symbolic representation of human forms is ever characteristic. (Law of frontality.)
7. Over-all decoration is usual. Polychromy.

IV. *Characteristics*

1. Excellence of technique.
2. Lack of originality.
3. Little progress.

V. *Examples*

Sculpture in the round.

The Sheikh-el-Beled, Museum, Cairo.
Seated Scribe, Louvre, Paris.
Colossal Statues of Memmon.
Colossal Statue of Rameses II.
Chief priest Ranofer and many similar.

Relief sculpture.

Many examples from tomb and temple walls at Karnak, Luxor, Abydos, Abu Simbel, etc.

Carving on Canopic jars and minor art objects.

PAINTING

I. *Subjects*

Same as in sculpture.

II. *Materials*

Flat tints of vegetable dyes painted on stone, wood or papyrus. Enamels and colored glass.

III. *Conventions*

1. Rigid formulæ for representing forms.
2. Absence of perspective or composition.
3. Abhorrence of vacuum.
4. Highly conventionalized forms of decoration, i.e., Lotus.

IV. *Examples*

Mural paintings from tombs and temples.

MINOR ARTS

I. *Sepulchral Arts.*
II. *Furniture*
III. *Pottery.*
IV. *Jewels.*
V. *Papyrus Manuscripts.*
VI. *Pure Ornament.*

WESTERN ASIA

ART OF THE TIGRIS-EUPHRATES VALLEY

References

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Influences Affecting the Style

A. *Geography*

Location of Babylon or Chaldæa and Assyria is in the great river valley 100-150 miles wide, lying between deserts.

B. *Climate*

The annual average rainfall is from 6" to 12", irregular and infrequent.

C. *Materials*

Chaldæa had no stone nor great trees, but great beds of clay. Metals were not introduced until late. Assyria had poorer soil but plenty of limestone, clay, and wood. Metals and rarer stones found in the mountains toward the north.

D. *Historical Survey*

Summerians, first known races, were followed by Semetic branch from northern Arabia. Early city states from 5000-2250 B. C.— Sargon I was the traditional law-giver about 3800 B. C. Old Babylonian Kingdom flourished 2250-1750 with Hammurabi about 2000 as a social organizer and builder. The Assyrian Empire at the north lasted from about 1275-607 B. C. with record of reigns of: Ashurnasirpal 885-860; Sennacherib 705-681; Ashurbanipal 668-626; Later Babylonian Kingdom 607-536 B. C.; Nebuchadnezzar 604-561; Persian Period 538-225; Parthian Period 225 B. C.-226 A. D.

E. *Politics*

Absolute monarchic form of government.

F. *Religion*

Heavenly bodies and powers of Nature were worshipped; Ormuzd, God of light and goodness; Ahriman, God of darkness and evil.

G. *Literature*

ARCHITECTURE

Classification of Buildings

I. Religious — Ziggurats (holy mountains).

II. Civic—great palaces built on fortified plateaus with great city walls and gates.

STRUCTURAL PRINCIPLES

Superimposed masses, post and lintels, arch forms.

DECORATIVE SYSTEM

Veneers of glazed tile or stone slabs. Sculpture and color are described later.

HISTORICAL EXAMPLES

Temple of Birs-Nimroud near Babylon. (See Rawlinson)
Palace of Sargon, Khorsabad (B. C. 722-705).
Palace of Sennacherib, Nineveh (B. C. 705-681).

SCULPTURE

I. *Character and Conventions.*

II. *Periods and Examples.*

1. Early Babylonian Period (3000-1275 B. C.)
   The Vulture Stele.
   Statues of Gudea, a priest-king.
   Stele of Naram-Sin.
2. Assyrian Period (about 1275-607 B. C.)
   Statue of Ashurnasirpal.
   Guardian monsters and animals.
   Historical Reliefs of Ashurnasirpal (885-860).
   Sargon II (722-705).
   Sennacherib (705-681).
   Ashurbanipal (688-626).
3. Later Babylonian Period (607-538).
   Babylonian sculpture ordered by Nebuchadnezzar.

PAINTING

I. *Color used in enamelled brick.*

II. *Color used on sculpture and pottery.*

MINOR ARTS

I. *Pottery.* II. *Book slabs.* III. *Jewels.*

ART OF ANCIENT PERSIA

References

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Rawlinson —"Five Great Monarchies of the Ancient World" — N. Y., Dodd, Mead & Co., 1870.
Sykes —"Persia and Its Peoples"— London, Methuen & Co., 1910.
Vaux —"Ancient History from Monuments"— London, Whyte-Melville-Sarchedon, 1877.

INFLUENCES

A. *Location*

The Ancient Persian Empire developed in the mountainous area southeast of Mesopotamia around cities of Susa and Persepolis. Dominion expanded until at its greatest extent (500 B. C.) it reached to Indus river in east, Macedonia and Egypt on west. During middle ages and in more modern times, Persia occupied somewhat the same area as it does today as far as its art influence extended.

B. *Climate*

Persia is a high mountainous plateau; climate runs to extremes, very hot in summer and cold in winter; average annual temperature of 68 degrees; average annual rainfall 10"; known as land of sunshine.

C. *Materials*

Gypsum and alabaster from the northern hills; marble and limestone in mountains; wood abundant; clay deposits afforded good material for bricks and tiles, the art of which the Persians learned from the Mesopotamian peoples. Persia still known for her ceramic art. Some metals used for tools but little for building purposes.

D. *History*

The formation of Persian history out of myths and legends developed into authentic science with the rise of Persia as a dominating power under Cyrus I and Cambyses I. Then follow:

Cyrus, the Great, 546, B. C.

Cambyses II, 529.
Darius, 521—(Marathon 490).
Xerxes, 485—(Thermoplæ 480).
Artaxerxes I, 466.
Xerxes II, 425.
Darius Nothus, 405.
Cyrus, the Younger (retreat of 10,000, Xenphon), 401.
Artaxerxes Mnemon, 405, 361 (359?).
Alexander, the Great, 332 (Arabela), 323 (Death of Alexander).
Seleucid Empire (Seleucus Nicator, 358-280) (dynasty 312-64 B. C.).
Parthian Empire (established by Arsaces, the first king, who overthrew the rule of the Seleucidæ about 250 B. C., rose to a great power under Michridates I and II; and was often at war with Rome.
Sassanian Empire (began 226 A. D. when Arshir I overthrew the Parthian realm of the Arsacids until about 641. Height of power under Khusraui I and II).

E. *Politics and Government*

Early absolute monarchy changed into rule by autocracy during certain periods in ancient and medieval times. More modern tendency toward strong central government under foreign patronage; Satraps; Military.

F. *Religion*

Ancient Mesopotamian religions developed into regular system by Persians, their religious concepts being organized by Zoraster into book, the Zend or Avesta. The world conceived upon dual plan of good and evil. Ormazd was god of light, goodness and truth; the evil god, Ahriman, of darkness, drough, pestilence and evil in the heart of man. Man's duty to aid Ormazd, to banish evil from the heart, reclaim barren earth, kill snakes, lizards and evil animals of Ahriman. Three great principles of Zorastrianism as set forth by Avesta.

1. Agriculture and cattle breeding are only noble callings.
2. The whole creation is a combat between Good and Evil.
3. The elements — air, water, fire and earth, are pure and must not be defiled.

Hellenic and Roman systems of religion introduced.

G. *Literature*

Avesta; Legends of Jamshid, Zohak, Feridun, Kawa, Zokah; Persian Poetry.

ARCHITECTURE

Classification of Buildings

I. Palaces and Tombs.

Structural Principles

Decorative System

Historical Examples

Persepolis — Hall of the Hundred Columns (Darius).
Hypostyle Hall of Xerxes (B. C. 485).
Susa Palace of Xerxes and Artaxerxes.
Tomb of Darius, Haksh-i-Rustam.

SCULPTURE

I. *Subjects*

Human-headed bulls; kings fighting monsters.

II. *Conventions*

Vitality expressed in the figures; narrowness in range of subjects. Visible trace of archaic Greek influence. Many reliefs, but no full-sized statues in the round are known to have existed.

III. *Materials and Technique*

Stone and terra cotta used in relief work. Distinct advance in the ability to bring sculpture into its proper relationship to achitecture. Soft texture of drapery, imitating its natural folds, is seen for the first time in Oriental Art.

IV. *Examples*

Reliefs from Tombs of Kings, near Persepolis. Reliefs from Palaces of Xerxes and Artaxerxes.

Art of Ancient Israel OMIT

References

Old Testament, 1st Kings, 2nd Chronicles.
Perrot & Chipiez—"Hist. of Art in Judea."—N. Y., Armstrong, 1890.
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INFLUENCES

A. *Geography*

The location of Israel is in narrow strip of land at east end of Mediterranean Sea, in roadway between Valley of Tigris-Euphrates and Egypt. Eastern borders not well defined. Habitable area small; topography varied, maritine, plain and mountainous; River Jordan emptying its waters into the Dead Sea a peculiar feature.

B. *Climate*

Two seasons, wet winters and dry summers. 62 degrees annual average temperature. Heavy summer dews facilitate vegetation. Irrigation practiced.

C. *Materials*

Excellent white limestone near Jerusalem, great size of stones remarkable. Bricks—burned and unburned; woods —acacia, olive, cedars of Lebanon; metals—bronze, brass, gold, silver, all used ornamentally. Fabrics and textiles used as architectural adjuncts as in most oriental countries. Good cement mortar used for lining pools, aqueducts, etc., but not as an adhesive for stones.

D. *History*

Abraham emigrated from "Ur of Chaldees" to Palestine 2250 B. C.

Exodus of Hebrews from Egypt.....1250 B. C.
Rule of Judges.....1200-1072 B. C.
Reign of Saul.....1072-1032 B. C.
Reign of David.....1032- 992 B. C.
Reign of Solomon..... 992- 952 B. C.
Division of kingdom into Israel and Judah.. 952 B. C.
Assyrians conquered Israel. "Captivity"... 722 B. C.
Babylonians conquered Judah..... 588 B. C.
Palestine becomes Roman Province..... 63 B. C.

Birth of Christ.

Jerusalem destroyed by Romans..... 70 A. D.
Palestine conquered by Mohammedans..... 637 A. D.
Crusaders Capital .....1099-1187 A. D.
Jerusalem captured by Saladin.....1187 A. D.
Jerusalem surrendered to Frederick II.....1229 A. D.
Jerusalem taken by Mohammedans.....1244 A. D.
Under Turkish rule.....1517 A. D.
English supervision .....1918 A. D.

E. *Government*

Early government vested in divinely appointed prophets and judges. Absolute monarchy under kings. Great reverence for national shrine; priesthood powerful. Strong national and racial ties developed by vicissitudes and troubles through which the race passed from the earliest times. Old Testament gives records of social, political, and ethical codes.

F. *Religion*

A true monotheism. Jehovah viewed as a spirit not expressable in statue or other representation. Gave the world a great and valuable code of religious laws. Annual religious feasts at Jerusalem, the capital politically and religiously. The Jew of religious and philosophic type of mind rather than artistic.

G. *Literature*

Old Testament.

ARCHITECTURE

Classification of Buildings

I. Religious — Temples and shrines.
II. Temple palaces.

Structure and Decoration from Borrowed Styles

Historical Examples

Tabernacle of Moses, 1490 B. C. (Exodus 25-27)
Solomon's Temple, (1st Kings, 5-11, 2nd Chron., 2-5)
Dream Temple of Ezekiel (Ezekiel 40-43)
Zerubbabel's Temple, B. C. 520-16 (Ezra 3-7)
Herod's Temple, 19 B. C.-68 A. D.

The countries of LYDIA (7th Century B. C.) and PHENICIA (16th-2nd Century B. C.) played important roles in promoting and spreading ancient art, but made small original contribution.

Greek Art

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Loewy —"Nature in Greek Art." London, Duckworth & Co., 1907.
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Tarbell —"A Hist. of Greek Art." N. Y., Macmillan & Co., 1914.
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"Greek art marks the beginning of European Civilization. The Hellenic race gathered up influences and suggestions from both Asia and Africa and fused them with others, whose sources are unknown, into an art intensely national and original, which was to influence the arts of many races and nations long centuries after the decay of the Hellenic States." —*Hamlin.*

INFLUENCES AFFECTING STYLE

A. *Geography*

Ancient Hellas signified any country where Greeks lived. It comprised not merely the country now called Greece, but the islands of the Aegean and Ionian seas; an eastern or Asiatic Greece with important cities on the coast of Asia Minor and extending under Alexander as far east as modern India; an African Greece, with cities in Egypt and on the north coast of Africa; an Occidental Greece with colonies in southern Italy, Sicily, France and Spain. This discontinuity of country tended to produce a diversity of interests and character, but the sea was to the Greeks a bond of union. It was their Nile, their Tigris-Euphrates.

B. *Climate*

Moderate heat was tempered by the sea; wet winters and dry summers. Clear atmosphere permitted the sharply cut features of the landscape to be seen from long distances, producing clean cut forms in architecture and sculpture.

C. *Geology*

Of the great variety of materials utilized at different periods and at different places in Greek art, marble is the most important. Mt. Hymettus and Mt. Pentelicus supplied Athens with splendid marbles. From the islands of Paros and Naxos came fine sculptured marbles. Basalt

and sandstone were used, the latter often covered with stucco made of lime and white marble dust. Clay was used for brick and terra cotta objects such as roofing tiles, gargoyles, vases, etc. Gold, silver, copper, iron and tin were known and used artistically by the Greeks.

D. *History*

Greek history for the study of art may well be divided into four general periods:

I. PREHELLENIC OR ÆGEAN... (3000-1000 B. C.)
II. HOMERIC AGE TO PERSIAN WARS ..... (1000- 510 B. C.)
III. PERSIAN WARS TO ALEXANDER ..... (492- 336 B. C.)
IV. HELLENISTIC PERIOD..... (336- 146 B. C.)

These will be discussed in order for religious and social influences, and for the resulting arts.

I. PREHELLENIC OR AEGEAN

CRETAN OR MINOAN — MYCENÆN

REFERENCES

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Mosso Angelo —"The Palaces of Crete." N. Y., Putnams, 1907.
Perrott & Chipiez —"History of Art in Primitive Greece." London, Chapman & Hall, 1894.
Schuchhardt —"Schlieman's Excavations." London, N. Y., Macmillan, 1891.

D. *History* (Cont.)

1. Aegean — (3000-2000 B. C.) at Cyprus, Illion (Troy) Neandris, Assus and other sites in the Troad.
2. Cretan or Minoan — (2000-1500 B. C.) on the island of Crete (Knossos, Phæstos) Rhodes and other islands.

3. Mycenæn — (1500-1100 B. C.) Mycenæ, Tiryns, Orchomenos, Vaphio and other places of the Peloponnesian peninsula.
4. Hellenic Middle Ages (1100-800 B. C.) including whole area. Homer around 800 B. C.

E. *Religion*

Myths in religion. Little is known except that the chief diety was a goddess and the king served as the chief priest; blood sacrifices were made and the scenes of worship show solemn processionals, dances and acrobatic games. The double axe and cups made in the shape of bull's heads concur with myths of Minos and Minotaur. Burial was in well made tombs filled with pottery and jewels.

F. *Politics*

The Cretan power was based upon naval supremacy and trade. The government was probably an absolute monarchy. Every national activity was for the king who lived in a splendid palace. Sanitation reached a high degree of development. Court life was varied and splendid. Arts and letters were encouraged. Revenue by tribute was imposed upon conquered people. Cretan power was more truly "national" in character than the government on the mainland where each city state had its petty king living in a fortified palace as at Mycenæ and Tiryns. That the life of the nobility was splendid can be guessed from the objects that have been recovered by excavation. The very fact that the palace was the most important architectural feature gives an index to the social scheme.

G. *Literature*

Myths and fables forerunners of the Homeric epics. Phonetic writing inherited from the Phoenicians.

THE RESULTANT ARTS

ARCHITECTURE

CLASSIFICATION OF BUILDINGS

I. Domestic. II. Sepulchral. III. Civic.

Structural Principles

1. Post and lintel or static system largely employed although domed and vaulted buildings were known.
2. Well defined columnar forms found.
3. Types of masonry.
   (a) Great irregular stones piled upon each other with clay.
   (b) Rectangular blocks arranged in courses, joints not always vertical but carefully hewn.
   (c) Polygonal blocks accurately cut and fitted together. Walls very thick, 25′-30′ (except in Crete where palaces were not fortified). In centers of walls were narrow storage galleries; narrow passages roofed by corbelled out stone form side walls. Openings rectangular with stone doorposts.
4. Palace plans.

Decorative Systems

1. Decoration of structural portions like columns, roof beams, etc., by applied color, gilt or carving.
2. Painted decorations (See art of Painting).

Examples of Note

Domestic

Palace of Knossos, Crete.
Palace of Phæstos, Crete.
Palace of Mycenæ, Greece.
Palace of Tiryns, Greece.
Palace of Troy, Asia Minor.

Sepulchral and Religious

Shaft Grave, Zafer Papoura, Crete.
Royal Tomb, Isopata, Crete.
Tomb of "Agamemnon," called also "Treasury of Atreus," Mycenæ, Greece.
Circular Cemetery, Mycenæ, Greece.

Civic

Fortifications at Mycenæ and Tiryns, Greece.
Gate of Lions, Mycenæ.
Walls, fortifications, gates at Troy, Argos, etc.

SCULPTURE

I. *Subjects*

1. Cult images.
2. Architectural decorations.

II. *Materials and Technique*

No large statues in the round, but a great number of bas-reliefs in alabaster, plaster and metal; figurines in terra cotta, ivory and bronze; and specimens of chased and repoussé metal-work.

III. *Examples*

Lion Gate at Mycenæ.
Cult statues of Snake Goddess.
Gold masks and ornament.

PAINTING

I. *Mural Paintings*

Brilliant flat decorations made on plaster showing admirable renderings of animal forms in vigorous movement and action. Conventionalized floral forms used in decorative manner.

II. *Vase Paintings*

Geometrical and figured designs painted upon terra cotta vases of varied shapes.

MINOR ARTS

I. *Weaving.* II. *Jewelry.* III. *Sepulchral Arts.*

II. HOMERIC AGE TO PERSIAN WARS (1000-510 B. C.)

D. *History* (Cont.)

Trojan War	1194-84	B. C.
Doric Invasions	Around 1104	B. C.
Ionian Movements	Around 1000	B. C.
Homer	Around 800	B. C.
Constitution of Lycurgus at Sparta	820	B. C.
Olympiads	776	B. C.

Period of Greek Colonization	750	B. C.
Drasco	621	B. C.
Solon	594	B. C.
Peisistratos	560	B. C.
Hippias and Hipparchos	528	B. C.

E. *Religion*

Polytheistic faith with natural forces personfied by immortals with human instinct and passion; hero worship; many religious festivals celebrated by games; oracles used as means of communication.

Chief Olympian Divinities (Read Gayley—"The Classic Myth." N. Y., Ginn & Co., 1911).

Gods and Goddesses		*Heroes*	*Muses*
Zeus	Hestia	Herakles	*Graces*
Hera	Dionysus	Theseus	*Seasons*
Poseidon	Eros	Achilles	*Fates*
Aphrodite	Psyche	Perseus	*Winds*
Demeter	Adriadne	Dioscuri	*Tritons*
Apollo	Pluto		*Nereids*
Artemis	Thanatus		*River Gods*
Hephaistos	Persephone		
Athene	Helius		
Ares	Nyx		
Hermes	Niké		

F. *Society*

Greeks were sea-faring and commercial in tendency. The Greek city state was paramount as a political unit. Citizens of one city alien to another. The Greek city comprised a walled town, a bit of surrounding farmland, a length of sea coast or perhaps a whole mountain-hemmed valley. Society varied with the city. Kings were honored in the ancient cities, but a tremendous democratic strain was ever evident.

Greeks depended upon slaves for manual labor, but if slavery was ever justified by its fruits it was in Greece.

G. *Literature*

The Homeric legends.

Take Greek Vases next on P 39 -

III. PERSIAN WARS TO ALEXANDER (492-336 B. C.)

D. *History* (Cont.)

The Persians under Cyrus, having captured Sardis, overthrew the kingdom of Lydia; whereupon the Greeks of Asia Minor became subject to Persia.

499-493 B. C. Ionian revolt led to Persian wars.
490 B. C. Battle of Marathon.
480 B. C. Battle of Salamis.
449-429 B. C. Rule of Pericles.
431-404 B. C. Peloponnesian war.
399 B. C. Death of Socrates.

E. *Religion*

In this more enlightened age of Pericles, there were three religious classes in Athens.

1. Philosophic class—poets, scholars, skeptics in religion.
2. Middle class who believed in religious institutions as a historic and religious heritage.
3. Superstitious class who believed any and everything told them by the priests.

The priests and oracles.
The religious games.
The mysteries.

F. *Literature*

Philosophic Writers
Socrates.. Ar. 470-399 B. C.
Plato ..... 429-347 B. C.
Aristotle .... 384-322 B. C.

Lyric Poets
Stesichorus... Ar. 620 B. C.
Alcæus ..... 611 B. C.
Sappho ..... 610 B. C.
Arion ..... 600 B. C.
Simonides of Coos 566 B. C.
Ibycus ..... 540 B. C.
Anacreon ..... 530 B. C.
Pindar ..... 522 B. C.

Tragic Poets
Æschylus ..... 525 B. C.
Sophocles ..... 495 B. C.
Euripides ..... 480 B. C.

Comic Poets
Aristophanes. 466-380 B. C.
Menander ... 342-291 B. C.

Historians
Xenophon ... 430-357 B. C.

Orators
Isocrates .... 436-338 B. C.
Demosthenes. 384-322 B. C.

RESULTANT ARTS

ARCHITECTURE

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Vitruvius —"Treatise on Architecture." Cambridge, Harvard Univ. Press, 1914.

CLASSIFICATION OF BUILDINGS

I. Religious — Built on Acropolis or within Sacred Precincts.

1. Origin and development of Temple.
2. Classification of Temple plans.
   - Di-style in antis at one end or at both ends.
   - Prostyle tetrastyle.
   - Amphi-prostyle tetrastyle.
   - Peripteral circular.
   - Peripteral hexastyle.
   - Peripteral octastyle.
   - Psuedo-peripteral.
   - Dipteral octastyle.
   - Psuedo-dipteral octastyle.
   - Dipteral decastyle.
   - Octagonal.
   - Irregular planning.
3. Classification as to "order"— Doric, Ionic, Corinthian.

THE DORIC ORDER

a. Its origin
b. Its composition.
c. Its proportions

- Column
  - Shaft
  - Entasis (misleading, this is the corrective curve)
  - Capital
- Entablature.
  - Architrave
  - Frieze
    - Triglyphs
    - Metope
  - Cornice

d. Famous examples.

DORIC TEMPLES IN GREECE

THE HERAION, Olympia.....B. C. 700
TEMPLE OF ATHENA (?)
CORINTH .....B. C. 650
TEMPLE OF POSEIDON, Island of
Paros .....B. C. 6th C.
TEMPLE OF APOLLO, Delphi.....B. C. 530-514
TEMPLE OF ZEUS, Olympia.....B. C. 472-469-Libon
THE THESEION (T. of Hephæstus).B. C. 465
TEMPLE OF APHAIA, Island of
Aegina .....B. C. 470-450
THE PARTHENON, Athens.....B. C. 454-438..{Ictinus, Callicrates}
TEMPLE OF POSEIDON, Sunium..B. C. 440
TEMPLE OF APOLLO EPICURIUS,
Bassæ .....B. C. 430 Ictinus

TEMPLE OF DEMETER, Eleusis..B. C. 435-310 Ictinus, Philon
THOLOS, Epidaurus.....4th C. Polycleitos the Younger

DORIC TEMPLES IN SICILY AND SOUTH ITALY

THE GREAT TEMPLE, Selinus, Sicily.....B. C. 610-509
THE "BASILICA," Pæstum.....B. C. 550
TEMPLE OF CERES, Pæstum.....B. C. 550
TEMPLE OF CONCORD, Agrigentum, Sicily.B. C. 550
TEMPLE OF JUNO.....B. C. 550
TEMPLE OF POSEIDON, Pæstum.....B. C. 500
TEMPLE OF ATHENA, Syracuse, Sicily....B. C. 6th C.
TEMPLE OF EGESTA, Sicily.....B. C. 5th C.
TEMPLES AT SELINUS, Sicily.....B. C. 628-410
TEMPLE OF ZEUS OLYMPIUS, Agrigentum, Sicily.....B. C. 480 Theron, Arch't

THE IONIC ORDER

A. Its origin.
B. Its composition.....{Column.....{Base, Shaft, Capital}; Entablature.....{Architrave, Frieze, Cornice}}
C. Its proportions.
D. Famous examples.

EXAMPLES OF THE IONIC ORDER

ARCHAIC TEMPLE OF ARTEMIS, Ephesus. B. C. 550
TEMPLE ON THE ILISSUS, Athens..... B. C. 484
TEMPLE OF NIKE-APTEROS, Athens..... B. C. 438 — Callicrates
TEMPLE OF APOLLO EPICURIUS, Bassæ. B. C. 430 — Ictinus
(Internal order only in above temple)
THE ERECHTHEION, Athens..... B. C. 420-393 — Mnesicles
TEMPLE OF DIONYSUS, Teos..... B. C. 350 — Hermegenes
TEMPLE OF HERA, Samos..... B. C. 350
PHILIPEION, Olympia
(external colonnade)..... B. C. 338
TEMPLE OF ARTEMIS, Ephesus..... B. C. 330 — Pæonius, Demetrius
TEMPLE OF APOLLO-DIDYMAEUS, near Miletus..... B. C. 335-320 — Pæonius, etc.
TEMPLE OF MINERVA POLIAS, Priene... B. C. 320

THE CORINTHIAN ORDER

A. Its origin
B. Its composition..... Column..... Base, Shaft, Capital
C. Its proportions
D. Known examples
Entablature..... Architrave, Frieze, Cornice

TEMPLE OF APOLLO EPICURIUS, Bassæ. B. C. 430 — Ictinus
THE THOLOS, Epidaurus (internal order).. B. C. 4th C.— Polycleitos
PHILIPEION, Olympia (internal order)..... B. C. 338
CHORAGIC MONUMENT OF LYSICRATES..... B. C. 335-34
TEMPLE OF APOLLO DIDYMAEUS, Miletus ..... B. C. 334-320 — Pæonius & Daphne

CLASSIFICATION OF BUILDINGS

II. Secular (often closely related to religious).
1. Agora and Bouleuterion.
2. Stoa or Colonnade.
3. Stadion.
4. Hippodrone.
5. Palæstra or Gymnasia.
6. Theatre.
   a. Origin and development of plan.
   b. Composition.
      Logeion, skene, orchestra, diazoma, proscenium, parodi, thymele.
   c. Examples.
      Theatre of Dionysos, Athens (B. C. 340).
      Theatre at Delphi.
      Theatre, Epidaurus — Polycleitos.
7. Odeion.

III. Sepulchral.
1. Tombs — Harpy Tomb, Xanthos (B. C. 550).
   Neriod Monument, Xanthos (B. C. 5th C.).
   Mausoleum, Halicarnassos.
   Sarcophagi and Stele.

GENERAL CHARACTERISTICS

A. Plans
B. Walls
C. Openings
D. Roofs
E. Columns
F. Mouldings
   - Cyma-recta
   - Cyma-reversa
   - Ovolo
   - Fillet
   - Bead
   - Cavetto
   - Torus
   - Birds-beak
   - Corona

GREEK SCULPTURE

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I. *Classification as to Purpose.*
1. Architectural (i.e., Acroteria).
2. Cult Images.
3. Votive (set up in the temple precincts).
4. Sepulchral (i.e., stele).
5. Honorary.
6. Ornamental.

II. *Materials and Technique.*
Wood, Terra Cotta, Marble, Bronze, Chryselephantine.
Low reliefs, high reliefs and figures in the round.

III. *Sources of Information About Greek Sculpture.*

1. Greek originals.
2. Roman and Greek copies.
3. Descriptions by ancient writers and inscriptions.

IV. *Periods With Examples and Sculptors.*

1. Archaic Period (about 625-480 B. C.).

A. Early types.

a. The nude, standing male type, consisting of the figures commonly called "Apollos."

Ex. Apollo of Tenea (Munich Gallery).

Apollo of Melos (National Museum, Athens).

Apollo of Orchomenos (National Museum, Athens).

Apollo "Piombino" (Louvre, Paris).

Hermes Moscophoros, "The Calf-bearer" (Acropolis, Mus.).

b. Standing draped female type.

Ex. Statues dedicated to Nikandre, Athens.

Hera of Samos (Louvre).

"Athenian Ladies" of the Acropolis (Arcopolis Museum).

Bronzes.

c. Draped seated type.

Ex. Statute of Chares from Branchidæ (British Museum).

d. Winged flying type.

Ex. Victory of Delos (National Museum, Athens).

Bronze Nikes from Sparta, Delphi, etc.

e. Archaic heads, otherwise unclassified.

f. Early reliefs.

Ex. Metopes from Selinus.

"Peros" reliefs from Athens.

g. Grave stele.

Ex. Spartan Grave Relief, Berlin Museum.

Grave monument of Kitylos and Dermys, Athens.

Relief of Alexnor, Museum, Athens.
Stele of Ariston by Aristocles, Nat. Mus., Athens.
Tomb relief from Pharsalus, Thessaly, Louvre.

2. Later Archaic Period about 550-480 B. C.
   A. Ionic Sculpture.
      Ex. The Treasury of the Siphians at Delphi.
   B. Dorian Sculpture — Schools of Argos, Sicyon, and Ægina.
      Ex. The Ægina marbles; pediments of the Temple of Aphaia at Ægina.

3. The Fifth Century. Schools of Athens and of Argos.
   A. The Transitional Period (480-450).
      Ex. Harmodius and Aristogiton or "The Tyrannicides," by Critius and Nesiotos.
      The Charioteer of Delphi, disputed authorship by Calamis of Athens or Pythagoras of Rhegium.
   B. Sculptors and works of the 5th C.
      MYRON — Discobolus.
      Athena and Marsyas (Lateran).
      Bronze Cow on the Phyx at Athens (lost).
      POLYCLITUS — (pupil of Agelaidas).
      The Canon.
      The Doryphorus.
      The Diadumenos.
      Hera at Argos (lost chryselephantine).
      CALAMIS.
      PYTHAGORUS.
      PHIDIAS — Colossal Zeus at Olympia (456-458 B. C.)
      Chryselephantine Athena at Athens (438 B. C.).
      Lemnian Athena (451-477 B. C.).
      Athena Promachos (before 450 B. C.).
      Superintendent of Parthenon sculptures.
      PÆONIUS OF MENDE — Victory at Olympia.
      CRESILAS OF CYDON — Portrait of Pericles.

Lesser Sculptors.
Agoracritus of Paros
Alcamenos of Athens
Colotes of Heraclea in Elis
} Pupils of Phidias
Praxias, pupil of Calamis
Lycius, son of Myron
Styppas of Cyrus
Strongylion of Athens

Sculptures from the Temple of Zeus of Olympia (460 B. C.).
1. Pediments — Battle of Centaurs and Lapiths.
Chariot Race of Pelops and Oenomaus.
2. Metope — Labors of Herkales.

The Ludovisi Throne and the Boston Relief.

The Sculptures of the Parthenon (447-432 B. C.).
1. The Pediments — Eastern, represented Birth of Athena.
Western, represented contest between Athena and Poseidon for the land of Attica.
2. The Metopes.
3. The Frieze.

Sculpture on Other Attic Temples.
1. Erechtheion.
2. Temple of the "Wingless Victory."
3. Theseum.

Other Sculpture of the Fifth Century B. C.

4. The Fourth Century.
A. Influences of new conditions.
B. The Schools.
1. "Younger Attic School."
2. School of Argos.
3. School of Sicyon.
C. Praxiteles.
1. His life.
2. His works (47 of his works are mentioned by ancient writers).
HERMES WITH THE INFANT DIONYSUS at Olympia.

Aphrodite of Chidus.
Eros.
Satyr or Marble Faun.
Sauroctonus or Apollo slaying the Lizard.
Mantinæ slabs from base of group representing Leto and her children.
In the style of Praxitiles.
Idolino.
Bronze Wrestlers.
Listening Dionysus or Narcissus.
Hermes Fastening a Sandal.
Praying Boy and many others.

3. Characteristics of School of Praxitiles.

D. Scopas.
1. His life.
2. His works.
Sculpture on the Mausoleum at Halicarnassus in Asia Minor.
Sculpture on Temple of Athena Alea at Tegea.
Niobe group.
Group of Poseidon, Thetis, Achilles, Nereids and Tritons.
Tomb figure of Aristonautes.
3. Characteristics.

E. Lysippus (356-323 B. C.).
1. His life and accomplishments in connection with Alexander.
2. His works (reported to have made 1500 works).
Portraits of Alexander.
Apoxyomenus in the Vatican, a disputed copy.
Agias at Delphi, questioned.
3. Characteristics and influences.

F. Lesser Sculptors..... { Silanion, Euphranor, Timotheus, Bryaxis, Leochares
Unassigned works of importance
THE MAUSOLEUM OF HALICARNASSUS
ATTIC GRAVE RELIEFS

5. The Hellenistic Period, 323-146 B. C.
   - A. Influence.
   - B. Resultant art works.
     - The Victory of Samothrace.
     - Apollo Belvedere.
     - Artemis of Versailles.
     - Aphrodite of Melos.
     - The Alexander Sarcophagus.
   - C. Schools.
     - First School of Pergamum (under Attalus I, 241-197 B. C.).
       - The Dying Gaul — and similar works.
     - Second School of Pergamum (under Eumenos II, 197-159 B. C.).
       - The Altar of Zeus and Athena.
       - The smaller frieze.
   - D. Artists.

Isigonos	Xenokrates
Pyromachos	Athenaies
Stratonikos	Epigonos
Antioches	Damophon of Messeno

   - E. Subjects.
     - Genre — Ex. Old Market Woman, Metropolitan Museum.
       - The Boy and the Goose, Capitoline Museum.
     - Portraits — Ex. Hellenistic rulers.
     - Pictorial and pastoral reliefs.
6. The Græco-Roman School (146-27 B. C.).
   - A. Influences.
   - B. Schools.
     - School of Rhodes.
       1. Artists — Agesandros, Polydoros, Athenodoros.
       2. Examples.
          - The Laocöon Group.
          - The Farnese Bull.
     - School of Ephesus.
       1. Characteristics.
       2. Examples.
          - The Borghese Warrior.
     - The Neo-Attic School.
     - School of Pasiteles.

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I. *Sources of Information.*

II. *Classification.*

1. Greek Vase Painting.
   a. Periods and Styles.
      Mycenæn and Phœnician Inheritance.
      The Geometric Style.
      The Seventh Century Work.
      The Black-Figured Style.
      The Red-Figured Style.
      Later Styles.
   b. Forms of Vases.
      Amphora. Ocybaphon.
      Crater. Prochoos.
      Hydria. Stamnos.
2. Murals.
   a. Materials.
   b. Subjects.
   c. Artists.
      Polygnotus....463 B. C.
      Apollodorus....408 B. C.
      Zeuxis.....Late 5th C., B. C.
      Parrhasius.....400 B. C.
      Apelles.....352-308 B. C.
      Protogenes.....2nd Half, 4th C., B. C.
3. Ornament (Reference — Speltz).

ANCIENT ITALIC ARTS

ETRUSCAN (1000-40 B. C.)

ROMAN

1. Etruscan Influence (616-212 B. C.).
2. Greek Influence (212-23 B. C.).
3. Augustan Age (27 B. C.-14 A. D.).
4. Imperial Age (14 A. D.-313 A. D.).

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(For Roman Sculpture see Greek and Roman References).

INFLUENCES EFFECTING ETRUSCAN AND ROMAN ART

A. *Geography* — See Map of Italy.

B. *Climate* — Temperate and Semi-Tropical.

C. *Material* — About Rome the following materials largely determined the architectural forms — travertine, tufa, peperino, lava and pozzolana. Brick, stone, alabaster, porphyries and marbles of all kinds were imported.

D. Chronological survey of ROMAN HISTORY.

B. C. 754.....Traditional Founding of Rome

Southern Italy	*Central Italy*	*Northern Italy*
Lucanians	Latins	Ligurians
Bruttii	Umbrians	Gauls
Siculi	Oscans	Venetians
Græci	Etruscans	

B. C. 509.....Republic established
493.....Latin League founded
405-396..War with Etruscans
260.....1st Punic War
218-201..2nd Punic War, Hannibal
102-101..Marius conquers Teutons
88-82....Civil war between Marius and Sulla
60.....1st. Triumvirate; Cæsar, Pompey, Crassius
49-48....Civil war between Cæsar and Pompey
44.....Murder of Cæsar, Octavianus and Antony defeat the republicans Brutus and Cassius at Philippi
43.....2nd. Triumvirate; Octavianus, Mark Antony and Lepidus
30.....Octavianus Augustus becomes sole ruler

BIRTH OF CHRIST

A. D. 14-68... Emperors of the Julian-Claudian dynasty.
Tiberius...A. D. 14-37
Caligula.....37-41
Claudius.....41-54
Nero.....54-68 (First great persecution of Christians)
68-69... Galba, Otho, Vitellius
69-96... Flavian dynasty.
Vespasian.....69-79
Titus.....79-81
Domitian.....81-96
96-180.. Golden Age of Roman Art
Nerva.....96-98
Trajan.....98-117
Hadrian.....117-138
Antoninus Pius..138-161
Marcus Aurelius.161-180
180-284...Soldier Emperors
Commodus....180-192
Septimus
Severus.....193-211
Caracalla.....211-217
Alex Severus..222-235
Æmilian.....253
Aurelian.....270-275
Probus.....276-282

A. D. 284-305. Diocletian.
306-337. Constantine, the Great; Christianity made State religion.
379-395. Theodosius: Paganism prohibited. Empire divided.
410..... Sack of Rome by Alaric the Visigoth.
440-461. Pope Leo I, the Great.
452..... Attila invades N. Italy.
455..... Rome pillaged by Vandals.
476..... Romulus Augustus deposed by Herulian chief, Odoacer, who is proclaimed king of Italy, but is defeated by Ostrogoths. Date is often given as that of Fall of Rome.

E. *Politics*

During the greater part of Roman history society was composed of:

Patricians (old aristocrates) who had the vote.
Plebeians, the democratic middle class.
Freedmen who had no vote.
Slaves: all subject to the emperor who owed his power to the army.

F. *Religion*

The Roman religion was polytheistic and very similar in its general conception to the religion of the Greeks. They had household gods as well as municipal patron deities, and employed augury and soothsaying. Priesthood was numerous, powerful and famed throughout the ancient world. The chief Roman dieties appearing in art are:

Jupiter Diana Ceres Neptune Vesta
Juno Minerva Saturn Vulcan
Mars Venus Mercury Concordia

The Roman priesthood, somewhat better organized than in Greece, consisted of four sacred colleges:

1. Keepers of the Sibylline Books.
2. College of Augurs.
3. College of Pontiffs.
4. College of Heralds.

G. *Literature*

Writers Specially Involved in Art History

Virgil ..... B. C. 70-19
Horace ..... B. C. 65-8

Ovid ..... B. C. 43-17 A. D.
Livy ..... B. C. 59-17 A. D.
Pliny, the Elder ..... A.D. 23-79
Pliny, the Younger ..... A.D. 62-110
Vitruvius — architect under Cæsar and Augustus.

ROMAN ARCHITECTURE

Structural Principles

I. Materials and methods of construction.
   1. Cast Concrete.
   2. Opus Incertum.
   3. Opus Recticulatum.
   4. Opus Testaceum.
   5. Opus Mixtum.

II. Vaults.
   1. Barrel or Tunnel vaults.
   2. Cross vaults.
   3. Hemispherical domes or cupolas.

III. Use of the orders.
   1. Free standing structural.
   2. Engaged with arcades.
   3. Superimposed and with pedestals.

Decorative System

I. Use of modified orders as engaged columns and pilasters — Tuscan, Doric, Ionic, Corinthian, Composite.

II. Conventional carved ornament.

III. Modelled plaster reliefs.

IV. Marble incrustation.

V. Mosaics.
   1. Opus Tesselatum.
   2. Opus Sectile.
   3. Opus Spicatum.

Classification of Buildings and Important Examples

I. Religious.
   1. Temples.
      a. Rectangular.
         Etruscan at Rome.
            T. of Jupiter Capitolinus.
            T. of Falerii.

Roman at Rome.
T. of Fortuna Virilis, B. C. 100.
T. of Mars Ulter, B. C. 42-2.
T. of Concord, A. D. 27.
T. of Castor and Pollux, A. D. 6.
T. of Vespasian, A. D. 94.
T. of Antonius and Faustina, A. D. 141.
T. of Venus and Rome, A. D. 123-135.
T. of Saturn, A. D. 284.
Roman at Athens.
T. of Jupiter Olympius, B. C. 174.
Roman at Nimes.
Maison Carree, A. D. 117-13.
Roman at Spalato.
T. of Æsculapius, A. D. 300.
Roman at Baalbec.
The Great Temple, A. D. 131-161.
T. of Jupiter, A. D. 273.
Roman at Palmyra.
Great T. of Sun, A. D. 273.

b. Circular.
At Rome.
T. of Mater Matuta, B. C. 27.
Pantheon, A. D. 120-124.
T. of Vesta, A. D. 205.
At Tivoli.
T. of Vesta (so-called), B. C. 27-A. D. 14.
At Spalato.
T. of Jupiter, A. D. 284.
At Baalbec.
The Circular Temple, A. D. 273.

2. House of Vestals.
3. Nyphæa.

II. Sepulchral.
Etruscan.
Tombs at Orvieto, Chisui, etc.
Roman.
1. Tombs at Rome.
a. Cylindrical.
Tomb of Cæcilia Metella, B. C. 60.
Mausoleum of Augustus, B. C. 28.
Mausoleum of Hadrian, A. D. 135.

b. Pyramidical.

Pyramid of Cestius, B. C. 62-12.

2. Sepulchral temples.
3. Tombstones (stele, slabs, etc.).
4. Columbaria.

III. Civic.

1. Legal and Commercial.
   a. Curia (Senate-house).
   b. Basilicæ.....Basilica Porcia, Rome 184 B. C.
      Basilica Æmilia, Rome 54 B. C.
      Basilica Julia, Rome 51 B. C.
      Basilica Trajan, Rome 113 A.D.
      Basilica Constantine, 312 A.D.
   c. Fora.
      Forum Romanum, 46 B. C.
      Forum of Julius, 45 B. C.
      Forum of Augustus, 40 B. C. 42 A. D.
      Forum of Peace, 74 A. D.
      Forum of Nerva, 97 A. D.
      Forum of Trajan, 98-117 A. D.
2. Public Utilities.
   a. Bridges.
      Pons Sublicius, Rome, 600 B. C.
      Pons Æmelius, Rome, 179 B. C.
      Pons Milvius, Rome, 109 B. C.
      Pons Fabricius, Rome, 62 B. C.
      Pons Ælius, Rome, 135 A.D.
   b. Aqueducts.
      Aqua Marcia, Rome, 144 B. C.
      Pont-du-Gard, Nimes, France, 19 B. C.
      Aqua Claudia, Rome, 38 A. D.
      Anio Novus, Rome, 38 A. D.
      At Spalato, Segovia and Tariagona.
3. Amusement and Recreation.
   a. Theatres.
      Theatre of Marcellus, Rome, 23-13 B. C.
      Theatre of Orange, France.
      Theatre of Herodes Atticus, Athens, 161 A. D.

d. The Antonine Period, 138-192 A. D.
Reliefs.
Column of Marcus Aurelius.
Portraits.

e. Period of Decline, 192-330 A. D.
Portraits.
Arch of Constantine.

III. *General Character of Roman Sculpture*

ROMAN PAINTING

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I. *Sources*

II. *Materials and Technique*

III. *Use of Color. Classification According to*

Materials	*Subjects*
1. Mosaics.	1. Mythological and historical
2. Stucco decorations.	2. Genre and portrait.
3. Fresco painting	3. Landscape and decorative.

IV. *Classification According to Styles Found at Pompeii*

1. Incrustation style....Free Roman period.
2. Architectural style...Early Roman Republic.
3. Ornate style.....Empire of 1st C. after Christ.
4. Intricate style.....Last Days of Pompeii.

V. *Decoration*

ROMAN MINOR ARTS

I. *Pottery*
II. *Weaving*
III. *Metal Work*
IV. *Gems and Cameos*
V. *Coins*
VI. *Furniture*

Part II
MEDIEVAL ART

ILLUSTRATIONS SELECTED FROM UNIVERSITY PRINTS FOR STUDENTS IN F. A. 452

Architecture

Byzantine

G 107 Athens. Little Metropolitan Church.
G 110 Constantinople. Santa Sophia. Exterior.
G 111 Constantinople. Santa Sophia. Interior Looking East.
G 113 Constantinople. Santa Sophia. Interior with Central Dome, from aisle.
G 116 Constantinople. St. Irene. Eastern end.
G 117 Daphni. Church. Exterior.

Italian — Early Christian

G 122 Ravenna. Sant' Apollinare Nuovo. Interior.
G 123 Ravenna. San Vitale. Interior.
G 125 Rome. San Clemente. Interior.
G 128 Rome. San Paolo fuori le Mura. Interior.
G 129 Rome. Santa Maria in Trastevere. Interior.

Italian — Medieval

G 130 Plans of Lombard-Romanesque Churches.
G 134 Amalfi. Cathedral. Facade and Campanile.
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G 137 Assisi. San Francesco. Apse from Cloister.
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G 146 Florence. Cathedral and Campanile.
G 150 Florence. Bargello. Exterior.
G 151 Florence. Bargello. Court.
G 152 Florence. Or San Michele. Exterior.
G 153 Florence. Palazzo Vecchio and Loggia dei Lanzi.
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G 168 Modena. Cathedral. Apse and South side.
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G 172 Monreale. Cathedral. Cloister.
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G 180 Parma. Cathedral. Apse and south side.
G 181 Pavia. San Michele. Facade.
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G 188 San Gimignano. Towers.
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G 191 Siena. Palazzo Publico. Facade.
G 191 Siena. Palazzo Pubblico. Facade.
G 198 Venice. San Marco. Facade.
G 201 Venice. Ca d'Oro. Facade.
G 205 Venice. Santa Maria dei Frari. Apse.
G 208 Verona. San Zeno. Facade.

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G 249 Angoulême. Cathedral. West End.
G 251 Amiens. Cathedral. West End.
G 252 Amiens. Cathedral. Nave looking East.
G 254 Avignon. Palace of the Popes.
G 255 Bayeux. Cathedral. Arcade of Nave.
G 256 Beauvais. Cathedral from Southeast.
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G 259 Bourges. Cathedral. Central door of West Portal.
G 260 Bourges. Cathedral. Nave looking East.
G 262 Bourges. House of Jacques Cœur. Court.
G 263 Caen. St. Etienne. Nave looking East.
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G 265 Caen. Ste. Trinité. Nave looking East.
G 266 Carcassonne. General view.

G 268 Chartres. Cathedral. View from Southeast.
G 269 Chartres. Cathedral. West End.
G 270 Chartres. Cathedral. West Portal.
G 273 Chartres. Cathedral. Choir and Nave looking West.
G 277 Laon. Cathedral. West End.
G 279 Le Mans. Cathedral. Chevet (Apse).
G 280 Mont St. Michel. View from Northeast.
G 284 Noyon. Cathedral. Nave looking East.
G 285 Perigueux. St. Front. View from Southeast.
G 287 Paris. Cathedral (Notre Dame). West End.
MG 1 Paris. Cathedral (Notre Dame). West End.
G 288 Paris. Cathedral (Notre Dame). View from South.
G 289 Paris. Cathedral (Notre Dame). Nave looking East.
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G 292 Pierrefonds. Chateau after restoration.
G 294 Reims. Cathedral. West End.
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G 299 Rouen. Cathedral. West End.
G 300 Rouen. Cathedral. Tour de Beurre (Butter Tower).
G 302 Rouen. St. Ouen. View from Southeast.
G 303 Rouen. Palais de Justice.
G 305 St. Denis. Abbey Church. Nave looking East.
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G 314 St. Gilles. West Portals.
G 319 Sens. Cathedral. Nave looking East.
G 322 Toulouse. St. Sernin. View from Northwest.
G 325 Tours. Cathedral. West End.
G 329 Caen. Ste. Trinité and St. Etienne. Transverse Sections.
G 330 Plans of French Gothic Cathedrals. Amiens, Chartres and Paris.
G 331 Longitudinal and Transverse sections of Gothic Cathedrals. Amiens, Paris and Bourges.
G 332 Plans of Gothic Chapels and Cathedrals. Le Mans, Ste. Chapelle (Paris) and Reims.

Medieval — English

MG 5 Cambridge. King's College. Chapel.
G 353 Cambridge. King's College. Chapel. Interior looking West.
G 354 Canterbury. Cathedral from Southwest.
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G 360 Durham. Cathedral. View from River.
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G 367 Ely. Cathedral. View from Southeast.
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G 371 Exeter. Cathedral. East End.
G 372 Exeter. Cathedral. Nave looking East.
G 376 Gloucester. Cathedral. View from Southeast.
G 377 Gloucester. Cathedral. Choir looking East.
G 378 Gloucester. Cathedral. Cloister.
G 381 Lichfield. Cathedral. View from Northwest.
G 383 Lincoln. Cathedral. View from Southwest.
G 384 Lincoln. Cathedral. West End.
G 388 Lincoln. Cathedral. Triforium of Angel Choir.
G 391 London. Westminster Abbey. Exterior of Henry VII's Chapel.
G 394 London. Westminster Abbey. Interior of Henry VII's Chapel.
G 396 London. Tower. St. John's Chapel.
G 399 Oxford. Cathedral. Nave and Choir.
G 402 Peterborough. Cathedral. West Front.
G 403 Peterborough. Cathedral. Nave looking West.
G 404 Salisbury. Cathedral. West Front.
G 409 Wells. Cathedral. West Front.
G 410 Wells. Cathedral. View from Southeast.
G 412 Winchester. Cathedral. View from Northwest.
G 417 York. Cathedral. West End.
G 420 York. Cathedral. Five Sister Window.
G 421 Plans of Gothic Cathedrals. Salisbury, Lincoln and York.

Moorish — Spanish

G 431 Cordova. Mosque. Interior.
G 435 Granada. Alhambra. Court of the Myrtles.
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Medieval — Spanish

G 438 Plans of Gothic Churches.
G 439 Avila. San Pedro. Exterior.
G 446 Burgos. Cathedral. Facade and Towers.
G 448 Burgos. Cathedral. Interior of Lantern.
G 453 Leon. Cathedral. Exterior.
G 457 Salamanca. Old Cathedral. Nave.
G 458 Salamanca. Old Cathedral. Exterior of Apse and Dome.

G 461 Santiago de Campostela. Cathedral. Nave.
G 464 Seville. Cathedral. Exterior, with Giralda Tower.
G 468 Toledo. Cathedral. Interior.

German

G 481 Aachen (Aix-la-Chapelle). Cathedral. Exterior from South.
G 482 Aachen (Aix-la-Chapelle). Cathedral. Interior.
G 483 Cologne. Cathedral. West End.
G 484 Cologne. Cathedral. From South.
G 485 Cologne. Cathedral. Nave looking East.
G 489 Hildesheim. St. Godehard. East End.
G 492 Laach. Abbey Church from Northwest.
G 494 Mainz (Mayence). Cathedral from Southwest.
G 496 Strassburg. Cathedral. View across Nave.
G 498 Ulm. Cathedral. From Southwest.
G 500 Worms. Cathedral from Southwest.
MG 8 Moscow. St. Basil.

Italy — Medieval

K 32 Main Portal — Cathedral, Modena.
K 38 Episcopal Throne — S. Lorenzo fuori le Mura, Rome.
K 51 Tympanum; Last Judgment — Cathedral, Autun.
K 52 Section of Main Portal — Church, St. Giles.
K 54 Main Portal — St. Trophime, Arles.
K 56 Tympanum of Central Portal, West.
K 57 Figures from Central Portal — Cathedral, Chartres.
K 58 Tympanum Portal of St. Anne, Facade — Notre Dame, Paris.
K 67 The Virgin — Portal, North Transept, Notre Dame, Paris.
K 68 Christ (Le Beau Dieu) — Facade, Cathedral, Amiens.

French — Medieval

K 70 Zodiacal Signs and Occupations; March, April, May — Facade, Cathedral, Amiens.
K 74 The Visitation — North Porch, Cathedral, Chartres.
K 77 Virtues and Vices — South Porch, Cathedral, Chartres.
K 80 Portal of Last Judgment — North Transept, Cathedral, Reims.
K 86 Tympanum; Last Judgment — Facade, Cathedral, Bourges.

K 88 Tomb of a Son of St. Louis — Abbey, St. Denis.
K 91 Passion Window — Cathedral, Le Mans.
K 104 History of St. Denis — Louvre, Paris.
K 108 The Moses Well — Chartreuse of Champmol, Dijon.

Germany — Medieval

K 125 The Adam Portal — Cathedral, Bamberg.
K 126 The Church — Cathedral, Strassburg.
K 127 The Synagogue — Cathedral, Strassburg.
K 128 A Foolish Virgin — Facade, Cathedral, Strassburg.

Spain — Medieval

K 131 Portal of North Transept — Cathedral, Burgos.
K 132 Adoration of the Kings — Cloister, Cathedral, Burgos.

England — Medieval

K 135 West Front — Cathedral, Rochester.
K 136 Two Statues from North Tower — Cathedral, Wells.
K 139 Panels from an English Retable — Metropolitan Museum, New York.

PAINTING

Mosaics

B 21 Triumphal Arch and Apse — S. Paolo fuori le Mura, Rome.
B 30 Empress Theodora and Court Ladies — S. Vitale, Ravenna.
B 38 Saints — Cathedral, Cefalu, Sicily.

Early Christian and Medieval

B 41 Details from Wall Decorations of the Catacombs.
B 43 Fresco — Crypt, SS. Giovanni e Paolo, Rome.

Primitive Florentine

B 49 Madonna enthroned, Saints and Angels — Uffizi, Florence — Giovanni Cimabue.
B 50 Madonna enthroned (Rucellai Madonna) — S. M. Novella, Florence — Giovanni Cimabue.
B 52 View of Campanile of Cathedral — Florence — Giotto.
B 57 Meeting of Joachim and Anna; detail — Chapel of the Arena, Padua — Giotto.
B 58 Presentation of Virgin — Chapel of the Arena, Padua, Giotto.

B 66 Last Supper; detail — Chapel of the Arena; Padua — Giotto.
B 76 Feast of Herod — Peruzzi Chapel, S. Croce, Florence — Giotto.
MB 10 Portrait of Dante — Bargello, Florence — Giotto.
MB 11 St. Francis Blessing the Birds — Upper Church, S. Francesco, Assisi — Giotto.
B 83 Paradise — Strozzi Chapel, S. M. Novella, Florence — Andrea Orcagna.

Early Sienese School

B 91 Annunciation — Uffizi, Florence — Simone Martini.
B 93 Madonna, Child, and Saints — Lower Church, S. Francesco, Assisi — Pietro Lorenzetti.
B 98 Triumph of Death; right half of picture — Campo Santo, Pisa.
B 99 Triumph of Death; left half of picture — Campo Santo, Pisa.
B 100 Last Judgment; detail — Campo Santo, Pisa.
B 107 The Church Militant and Triumphant — Spanish Chapel, S. M. Novella, Florence.

SCULPTURE

Early Christian and Medieval

B 372 Story of Jonah; sarcophagus — Lateran, Rome.
B 376 Bronze Doors — Cathedral, Pisa.
B 379 Pulpit — Baptistery, Pisa — Niccolo Pisano.
B 380 Adoration of the Kings — Niccolo Pisano.
B 382 Pulpit — Cathedral, Siena — Niccolo Pisano.
B 386 Fountain — Perugia — Niccolo Pisano.
B 390 Crucifixion; relief — Cathedral, Pisa — Giovanni Pisano.
B 393 Tomb of Scrovengo — Chapel of the Arena, Padua — Giovanni Pisano.

Part II

OUTLINE FOR COURSE IN THE HISTORY OF MEDIEVAL ART (F. A. 452)

Bibliography, General

Chase and Post—"A History of Sculpture." N. Y., Harpers, 1924.

Faure—"Medieval Art," Vol. II. N. Y., Harpers, 1921.

Kimball and Edgell—"History of Architecture." U. Y., Harpers, 1924.

Gardner—"Art through the Ages." N. Y., Harcourt, Brace and Co., 1926.

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University Prints, selected list, Newton, Mass.

Field to be Covered

1. Geographic.

   Italy (Rome, Ravenna, Venice, Lombardy, Tuscany, Sicily).
   Byzantium (Constantinople, Syria, Egypt, Russia, Greece).
   France, Germany, Low Countries, Britain, Spain.

2. Stylistic.

EARLY CHRISTIAN

- BYZANTINE
  - Italian
    - Lombard
    - Tuscan
    - Sicilian
- ROMANESQUE.
  - French
    - Provençal
    - Aquitanian
    - Auvergne
    - Burgundian
    - Norman
  - German
  - Flemish
  - English or Norman
  - Spanish
- GOTHIC
  - French
  - Flemish
  - German
  - English
    - Early English
    - Decorative
    - Perpendicular
  - Spanish
  - Italian

3. Temporal.
   From the origins of Christian art in Rome to the end of the Gothic period — approximately from Constantine the Great (272-337) to the beginning of the 15th C.

Early Christian Art

Biblography

Dennison and Morey —"Studies in East Christian and Roman Art." N. Y., Macmillan, 1918.
Faure —"History of Medieval Art." N. Y., Harpers, 1921-24.
Frothingham —"Monuments of Christian Rome." N. Y., Macmillan, 1908.
Goodyear —"Roman and Medieval Art." N. Y., Macmillan, 1899.
Hutton —"Ravenna." London, Dent & Sons, 1913.
Michel —"Histoire de L'Art des Debuts de l'Art Cretien à la fin de la Period Romane." Paris, Librairie, Armand Colin, 1905-26.
Wickhoff —"Roman Art — its application to Early Christian Painting." N. Y., Macmillan, 1900.

Influences

A. *Location*
   Italy, Syria, Egypt.

B. *Climate*
   Varied.

C. *Materials*
   Remains of older structures.

D. *History*

Earliest dated Christian building in Rome	300 A. D.
Edict of Milan — Christianity recognized by Constantine	313
Christianity becomes state religion	323
Constantine moved capital to Byzantium	330
St. Patrick died in Ireland	469
Fall of Roman Empire in the west	476
Age of Barbarian Kingdoms in Italy	476-774
St. Augustine in England	596
Germany Christianized	750
End of Early Christian Period	1000

E. *Government*

Closely associated with church organization. A period of general stress and instability.

F. *Religion*

CHRISTIANITY.

Roman remains in the Christian religion.

The teachings of Jesus.

The development of Doctrinal Christianity.

The two Christian churches, Greek Orthodox and Roman Catholic.

The Patriarchal Influence
- West
  - Ambrose
  - Jerome
  - Augustine
- East
  - Athanasius
  - Basil
  - Gregory Nazianzer
  - Gregory of Nyssa
  - Chrysostom

Philosophical Influence
- Platoism
- Stoicism
- Neo Platoism
- Mithraism
- Manicheism
- Gnosticism

Early Christian Saints and Teachers
- Patrick (396-469)
- Augustine (354-430)
- Gregory (540-604)
- Bœthius (475-524)
- Cassiodorus (468-560)
- Isidore of Seville (560-636)
- Columbanus (543-615)
- Gall (550-645)
- and many others

Monastic Orders.
- a. Hermit.
- b. Communal.

Sacraments
- Baptism
- Confirmation
- Lords Supper
- Penance
- Holy Orders
- Matrimony
- Extreme Unction

G. *Literature*

The Bible. Writings of the Saints.

THE RESULTANT ARTS

ITALIAN

ARCHITECTURE

CLASSIFICATION OF BUILDINGS

I. Sepulchral
- Catacombs
- Crypts
- Chapels
- Tombstones or Steles

II. Religious
- Basilicae
- Baptistries
- Monasteries

(Parts of the basilica; Bema, Confessio, Atrium, Narthex, Triumphal Arch, Ambones, Baldaquin, Confessio.).

STRUCTURAL PRINCIPLES

Post and lintel; arch and pier; few vaults.

Ritual demands.

a. Long aisles for processionals.
b. All lines converged upon and accentuated the altar.
c. Speaker faced the people.
d. Plan definitely orientated with respect to the East.

DECORATIVE SYSTEM

1. Roman incrustation of interiors with beautiful materials.
2. Mosaic work on walls, domes of apses, spandrels of colonnades.
3. Colored marble tesseræ set against background of glass gilded with gold leaf.
4. Coarse execution, bright colors, subject matter invariably Biblical references.
5. Symbolism.

HISTORICAL EXAMPLES

Catacombs.

Basilica and central plan churches.

Old St. Peters, Rome — 300 A. D. pulled down for present cathedral

St. John Lateran — 330. as much altered as to lose identity

St. Paul outside the Walls, Rome — 386.
Sta. Maria Maggiore, Rome — 431.
San Clemente, Rome — 1108.
S. Apollinare Nuovo, Ravenna — 493-525.
S. Apollinare in Classe, Ravenna — 536-549.
San Lorenzo, Rome — 580.
San Stephano Rotondo, Rome — 470.
Cathedral, Torcello — 7th C.-11th C.
Sta. Maria in Trastevere, Rome — 5th C.
Sta. Maria in Cosmedian, Rome — 8th C.

Baptisteries.

Baptistery of Constantine, Rome.
Baptistery, Nocera.
Baptistery, Ravenna.

Tombs.

Sta. Constanza, Rome — 330.
Tomb of Galla Placidia, Ravenna — 428.
Tomb of Theodoric, Ravenna — 530.

SYRIAN

(Note — The earliest Christian art was developed in Syria where it resulted from the settlement around Palmyra and Baalbec of a number of Christian families who fled from Jerusalem when Titus beseiged that city. They entered central Syria about 70 A. D. and held sway there as Christian communities until 640 when the country was overrun by the Mohammedans. About 40 Christian villages remain in the country today.)

ARCHITECTURE

Classification of Buildings

I. Sepulchral

II. Religious..... { Basilicae / Monasteries

Structural Principles

Eastern domical and vaulted construction employing squinches and pendentives and construction of terra cotta amphoræ vases added to post and lintel forms. Stone lintel roofs used.

DECORATIVE SYSTEM

(In the typical Syrian basilica the atrium was abandoned and a covered porch, flanked by two monumental towers was substituted for the narthex. A unique facade, very suggestive of later medieval architecture was thus obtained.) Exteriors severe and undecorated; interiors veneered with marble slabs and mosaics; symbolism used in low relief carving.

HISTORICAL EXAMPLES

Jerusalem Church of the Holy Sepulchre — 312-337 (Site of King Solomon's Temple).
Church of Nativity, Bethlehem.
Church of the Ascension, Jerusalem.
Churches of Bozrah and Ezra (512-515).
Church of St. Simeon Stylites (End of 5th C.).
Church of Kalb-Louzeh (6th C.).
And many others.

COPTIC

(Note — The Copts were the nearest pure blooded descendants of the ancient Egyptians. They seem to have welcomed Christianity. The Coptic church became powerful, Alexandria, its center, producing many leading figures and potent doctrines of the early church. Anthony was a Copt as was Pachonius, the founder of Egyptian monasticism. In 325, their patriarch Athanasius triumphed at the Council of Nicæa against Arius. Coptic church became a separate religious body in 451. Saracens conquered the country in 627-41 and from then on Christians were persecuted. Coptic history is one long record of religious strife among themselves and Moslem persecutions.)

ARCHITECTURE

CLASSIFICATION

Basilican and circular buildings.

STRUCTURAL SYSTEM

Piers used with all derivatives of vault, dome and hemidome; walls of brick, plain or stuccoed; nave divided by stone, metal or wooden screens into spaces for men and women; choir and sanctuary generally domed, nave and aisle tunnel-vaulted; and an Epiphany tank at west end of church.

DECORATIVE SYSTEM

Interior walls lined with marble veneers of mosaics. Coptic saints and religious events celebrated in decoration; much color and gilding; excellent inlaid furniture, carved ivory, marble grilles and metal work. Exteriors drab and dull, a case of "protective coloring" in architecture.

EXAMPLES — None of Outstanding Note

SCULPTURE

I. *Subjects*

Hellenistic decorative motifs; genre; portraits; symbolic themes.

II. *Conventions*

Similar to Hellenistic, poorly executed.

III. *Materials and Technique*

As above.

IV. *Famous or Typical Examples*

Sarcophagi.
The Good Shepherd, Lateran Museum.
Door of Santa Sabina, Rome.
Architectural fragments.

PAINTING

I. *Subjects*

Pictorial symbolism.
Pure decoration.

II. *Conventions*

Those of classical art, poorly conceived.

III. *Materials and Technique*

Both as scavenged from decadent Rome.
Mosaics.
Frescoes.

IV. *Drawings and Frescoes from Walls of Catacombs*

Mosaics from St. John Lateran, Rome.
Mosaics from Santa Pudenziana, Rome.

Byzantine

Bibliography

Dalton —"Byzantine Art and Architecture." Oxford-Clarendon Press, 1911.
Diehl —"Byzantine Empire." Princeton University Press, 1925.
Jackson —"Byzantine and Romanesque Architecture." Cambridge U. Press, 1913.
Van Milligen —"Byzantine Churches in Constantinople." N. Y., Macmillan, 1912.

Influences

A. *Location*

Byzantine developed at Constantinople (the ancient Byzantium) and spread over the domain of the Eastern Empire and Church, i.e., Greece, Northeastern Italy, Syria, Armenia, Balkan area, and Russia. Its decorative influence was felt in many other places such as the south of France (Periguex, Angoulême, etc.).

B. *Climate*

Byzantine Empire covered a range of latitude equal to that of the United States. Constantinople warmer than Rome, which led to domical structures.

C. *Materials*

Constantinople possessed no good stone or even clay for brick making. Coarse limestone near city used for heavy work; due to commercial position, marbles were imported from all parts of Roman world; bricks imported from Island of Rhodes. Little wood used, but iron and bronze figure in decorative work; fine carved and inlaid marble, wooden pulpits, screens, etc. Some ivory carving; much marble and glass mosaic.

D. *Historical Outline*

Byzantium located and founded under direction of Delphian oracle — 658 B. C.
Byzantium made capital of Roman Empire — 330 A. D.
Visi-Goths cross the Danube — 376.
Division of Roman Empire, east and west — 395.
Germans cross the Rhine — 406.

Visi-Goths sack Rome — 410.
Visi-Goth Kingdom in Spain — 415-711.
Vandal Kingdom in North Africa — 429-534.
Attila at head of Huns invades Italy — 452.
Fall of Roman Empire in the West — 476.
Ostro-Goths invade Italy and found kingdom — 488.
Erection of Santa Sophia, Constantinople — 527-565.
Erection of St. Vitale, Ravenna — 526-547.
Northeastern Italy taken by Byzantines — 539.
"Iconoclastic Controversy"— 8th C.—
St. Marks, Venice begun — 876.
Russians come under domination of Eastern Church — 988.
Division of Church into Eastern and Western — 1054.
Turks capture Constantinople — 1453.

E. *Government*

Constantine founded absolute monarchy based upon Eastern despotic pattern. The general social fabric was not unlike that of old Rome, but in many respects orientalized.

F. *Religion*

Greek Orthodox Church.
a. Organization.
b. Liturgy and worship.

G. *Literature*

RESULTANT ARTS

ARCHITECTURE

CLASSIFICATION OF BUILDINGS

I. Religious

STRUCTURAL PRINCIPLES

Predominantly arch and pier construction, although post and lintel was used; the *dome* the most important feature, incidental to the adoption of the central plan. Walls of brick or coarse stone veneered with marble or mosaics on interior. Oriental method of dome construction without centering.

Types of domes.

1. Low dome of great span (Santa Sophia, Constantinople).

2. Small domes upon drums used in later periods and still in some sections of Greece and Balkans.
3. Bulbous domes as in Russia.

The crowning of a square plan by a circular dome led to invention of a new architectural form-*pendentive* (the curved surface that serves to connect the angle of a square area enclosed by four arches with a dome that rests upon the arches). Windows pierced the lower part of the larger domes, but later confined to the drums upon which domes were placed. Openings were filled with pierced marble slabs. Floors of stone or marble slabs or mosaics. Ceilings, tunnel vaults or domes. Roofs covered with cement, bronze, tiles or lead sheets.

Columns and piers derived from Roman origin, two types of capitals being clearly Ionic and Corinthian. Two original forms.

1. The "cubical block" or "impost" capital.
2. The "basket" capital.

Decorative System

Walls lined with panels of fine marble; curved surfaces, domes, vaults, soffits of arches, with mosaics or paintings. Marble selected for intrinsic beauty and arranged so as to display natural veining in color mosaics of brilliantly colored marble tesseræ and glass; several types of wall mosaics.

1. Mosaics in which the brilliantly colored figures are displayed on blue backgrounds as at Santa Sophia (7th, 8th C.).
2. Mosaics with sea green background — St. Vitale (7th C.).
3. Mosaics with gold background (9th C.). Capitals and some few crude mouldings were exquisitely carved with sharp, lace-like ornament based upon Greek and Roman designs. Grammar of motifs similar to Early Christian in Rome except the peacock very frequently used. Symbols include vine springing from chalice, cross, cypress indicating death or the grave, interlacing patterns of great beauty, the guilloche, the rosette, the acanthus, leaf and dart, heraldic animals.

Pierced screens and window tracery of lacelike pattern.

HISTORICAL EXAMPLES

S. S. Sergius and Bacchus, Constantinople (A. D. 537).
Santa Sophia (A. D. 532-537) Constantinople.
S. Irene, Constantinople (A. D. 740).
S. Vitale, Ravenna (A. D. 526-547).
S. Mark, Venice (1063-1071).
Metropole, Cathedral, Athens (9th C.).
Church of the Kapnikarea, Athens (9th C.).
Church at Daphne, Athens (1082-1105).
Cathedrals of Moscow, Kieff, and Novgorod, Russia, at later dates.

SCULPTURE

I. *Subjects*
Architectural decoration.

II. *Conventions*
Very similar to Early Christian.

III. *Material and Technique*
Similar to Early Christian.

IV. *Famous Examples*
Santa Sophia.
St. Marks.

PAINTING

I. *Subjects*
Religious themes.
(See mosaic work under Architecture).

MINOR ARTS

I. *Screens.* II. *Mosaics.* III. *Stained glass.* IV. *Ivory carving.*

MOSLEM INFLUENCES ON WESTERN ART

REFERENCES

Margoliouth—"Mohamet and the Rise of Islam." N. Y., Putnam's, 1905.
Munro—"History of Middle Ages." N. Y., Appleton, 1902.
Washington Irving—"Mohamet and His Successors." N. Y., Putnams, 1868-69.

A. *Location*
Arabia, Syria, Persia, India, Turkey, Egypt, N. Africa, Spain.

B. *Climate*

C. *Materials*

D. *History*

Mohamet, His Life and Teachings:

570 A. D.— Birth of Mohamet.
622 A. D.— Hegira.
632 A. D. — Death of Mohamet.
638 A. D. — Conquest of Syria, Asia Minor and Jerusalem.
640 A. D.— Overrun Egypt and took Mesopotamia from Persia.
643 A. D.—Spread in N. Africa.
711 A. D.— Entered Spain.
732 A. D.— Battle of Tours.
878 A. D.— Sicily conquered.
1053 A. D. — Constantinople captured.
1492 A. D.— Moors driven from Spain.

E. *Religion*

F. *Politics*

Romanesque Art

Bibliography

Jackson —"Romanesque Architecture." Cambridge U. Press, 1913.

Lethaby —"Medieval Art." N. Y., Scribner, 1904.

A. Michel —"Histoire de l'Art." Vol. I. Paris, Librairie Armand Colin, 1905-26.

A. Kingsley Porter —"Romanesque Sculpture." Boston, Marshall-Jones Co., 1923.

F. von Reber — "History of Medieval Art." N. Y., Harper & Bros., 1882.

F. M. Simpson —"History of Architecture." Vol. II, N. Y., Longmans-Green Co., 1905-13.

Definition —"Pertaining To and Like the Roman"

Influences

A. *Location*

Italy, France, Low Countries, Germany, England.

B. *Climate*

Warm temperate and semi-tropical.

C. *Materials*

Varied with local supply or stone and brick.

D. *Politics*

Historical Events

476 — Fall of Roman Empire in the West.

500 — Conversian of Frankish chiefs to Christianity.

732 — Moslems defeated at battle of Tours.

768-814 — Empire of Charlemagne succeeds Roman Empire in the West.

843 — Disintegration of Charlemagne's Empire (Treaty of Verdun).

1000-1200 — Romanesque style flourished.

1150-1420 — Gothic Age.

E. *Government*

Growth of Feudalism.

Classes of society.

Knights-Clergy-Peasants.

F. *Religion.*

The power and organization of the Church.

The missionary zeal.

The crusades (1095-1254). Their influence on church, state, and art.

G. *Literature*

Monkish chroniclers.

THE ITALIAN ROMANESQUE

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INFLUENCES

A. *Location*

Geographically about equally divided into three general schools.

1. LOMBARD SCHOOL embraced the Valley of the Po; contained Milan, Pavia (capital of the Old Lombard Kingdom), Como and eastward to Venice and Ravenna.
2. CENTRAL or TUSCAN SCHOOL extended from Pisa and Florence to Naples. Florence and Pisa were great centers of Romanesque activity. Rome, however, was too much of a classic city to be greatly influenced.
3. SOUTHERN or SICILIAN SCHOOL embraced Italy south of Naples and the island of Sicily; Byzantine, Saracenic and Norman influences were here felt.

B. *Climate*

North, similar to central Europe, warm summers, cool winters; central more genial and sunny; Southern Italy and Sicily are subtropical.

C. *Materials*

Brick is the great building material on the plains of Lombardy although stone was used in such centers as Como, Pavia, etc. Tuscany contained greater mineral wealth than any other section; fine white and colored marbles used at Pisa, Lucca, Florence, etc. In Rome brick with inserts was used. In the South the mountains afforded a supply of shelly and calcareous limestone. Glass and marble mosaics used to some extent.

D. *Brief Political History*

568 — Lombards settle in Italy.
800 — Charlemagne crowned Emperor at Rome.
875 — End of Carolingian line in Italy.
962 — Otto I (German) revives the Empire.
1017 — Norman conquest of southern Italy begun.
1073 — Hildebrand (Gregory VII) became Pope.
1076 — Frederick Barbarossa became Emperor of Holy Roman Empire; attempted to revive imperial power in Italy; defeated by Lombard League at Legnano.
1183 — Treaty of Constance — Italian cities became self-governing; commerce much stimulated by peace which resulted.

E. *Government*

The city state constantly struggled for supremacy. Feud-

alism did not gain the strong foothold in Italy that it obtained in western Europe. Commercial and industrial awakening and education were the causes making for the growth of Naples, Milan, Pisa, Siena, Lucca, Florence, Genoa, etc. At the beginning of the 11th C. Pisa was the commercial and military power of the Mediterranean. Venice kept a close alliance with Constantinople and thus built up an immense trade with the East. Milan, as the head of the Lombard League, was an important city.

F. *Religion*

Italy, the home of the Roman church, was naturally very Catholic and felt to the extreme the authority of the Pope. South Italy and Sicily were strongly tinged by Mohammedan influence. Pippin, King of Franks, defended Pope Stephen and added Ravenna, chief city of the Exarchate, to the Papal realm. Central Italy then severed its connections with the Eastern Empire, establishing the temporal power of the Popes. Charlemagne added to Papal dominion.

The Monastic Orders: The Benedictine, the Cluniac, the Cistercian, the Augustinian, the Premonstratensian, the Carthusian, the Knight Templars and Hospitallers, the Friars (Dominicans, Franciscans, Carmelites, Augustines, Holy Trinity, Crutched), and the Jesuits (late origin).

G. *Literature*

RESULTANT ARTS

ARCHITECTURE OF THE LOMBARD ROMANESQUE

CLASSIFICATION OF BUILDINGS

1. The developed basilican church.
2. The baptistery.
3. The monastic buildings.

STRUCTURAL PRINCIPLES

The basilican type churches were nearly all vaulted and roofed. Side aisles in two stories without clerestory, the walls between the side chapels forming buttresses. Windows, small and round headed. Campanili are important.

Decorative System

Wide, flat and severe facades are typical, often with little relation to structural form behind. Arcades, rose windows, porches resting upon sculptured lions and a general breaking away from classical precedent is characteristic. Walls bare.

Historical Examples

San Ambrogio, Milan — 10th to 12th C.
Cathedral at Parma — 1058-1117.
San Michele, Pavia — late 11th C.
San Stephano, Bologna — from 4th to 12th C.
San Antonio, Piacenza — 1122.
San Zenone, Verona — 1139.

TUSCAN ROMANESQUE

Classification of Buildings

1. Churches. 2. Baptisteries. 3. Cloisters.

Structural Principles

New Ideas rarely found. Constructive boldness not sought after, less departure being made from the ancient bascilican type than in the north. Churches were roofed with plain open timbers sometimes ornamented with color.

Decorative System

Arcades in several stories were employed as an ornament to the facades. Marble facing was carried to such an extent as to form a style in that material. Details were much affected by Classic remains and traditions and resulted in the production of carving and ornament of great refinement. The Byzantine influence was strong in several districts as Venice, Ravenna and Pisa.

Historical Examples

Pisa Cathedral A. D. 1063-1092.
Baptistery Florence (originally the cathedral) 10th C.
Campanile, Pisa — A. D. 1172.
Baptistery, Pisa — 1153.
S. Michele, Lucca — A. D. 1188, facade 1288.
Pistoia Cath.— 12th C.
Cloister of S. John Lateran, Rome — 1234.

Cloisters of St. Pauls beyond the Walls, Rome — 1241.
S. Miniato, Florence, 12th C.
Cath. Modena, 1099-1184.
Fiesole Cath.— 1256.
Cath. San Giorgio, Ferrara — 12th-14th C.

SICILIAN ROMANESQUE ARCHITECTURE

Classification of Buildings

Religious — Churches and cloisters.

Structural

The churches have either wooden roofs, or a Byzantine dome, but are hardly ever vaulted. The architectural features of the interiors were subordinate to the mosaic decorations which clothe the walls.

Decorative

Moslem influence is evident mingling with Norman motives. Dark and light stone was used in courses externally, and rich mosaics and colored marbles of Byzantine style were employed as a facing internally.

Historical Examples

Monreale Cathedral, 1174.
Cath. Cefalu — 12th C.
The Capella Palatina, Palermo — 1132.
S. Giovanni degli Eremiti, Palermo — 1132.
Martorana Church, Palermo — 1113-1143.
S. Nicolo, Bari — 1197.

ROMANESQUE SCULPTURE IN ITALY

I. *Subjects*

Fear of idolatry limited sculpture to architectural decoration. Forms borrowed from older art, as Roman art in Italy and southern France, and to these were added Byzantine, Arab and Persian elements, transmitted by war and commerce. Natural subjects, studied close at hand, were lacking. Symbolic subjects were carried on from early Christian times.

II. *Conventions*

High reliefs crudely imitating natural forms; carved mouldings, decoration of portals, pulpits and altars.

III. *Materials*

Stone, marble, some wood and bronze doors, ivory.

IV. *Examples*

Pulpits at Pisa, Ravello, Parma, Milan; Doorways at San Ambrogio, Milan; Cath. at Pisa; San Zeno, Verona; carved panels, candlesticks, etc.

The French Romanesque

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Influences

A. *Location*

French Romanesque Art followed the trade routes north from Italy along the valleys of the Rhone, Seine, and Garonne. Local schools are to be seen with distinct stylization at the sections generally known as:

1. Provence
2. Aquitania
3. Auvergne
4. Anjou
5. Burgundy
6. Normandy

B. *Climate*

France has three well defined climates: North is temperate and moist like the south of England; west warm with much rain and fog, due to the Gulf Stream; south along the Mediterranean, semi-tropical.

C. *Materials*

France is rich in building materials, especially stone; volcanic stones in south and southeast as at LePuy, Clermont-Ferrand; brick much used at Albi and vicinity. "Caen" stone in Normandy is famous for its promotion of fine carving.

D. *History*

History of France begins with the appearance of the Frankish tribes who, of all the barbarians who occupied the continental provinces of Rome, established an enduring kingdom. Some general dates of importance to art history are:

481-511 — Rise of Frankish power under Clovis
496 — Clovis and Company, converted to Christianity
732 — Defeat of Moslems by Charles Martel
751 — Frankish Empire under Pepin
768 — Charlemagne in power
774 — Charlemange conquers Lombards
787 — First landing of Danes in France
800 — Charlemagne crowned Emperor
814 — Death of Charlemagne, forefather of French nationality. Although his empire was short lived, he laid the beginnings of the racial unification of the French nation.
911 — Settlement of Northmen under Rollo on the lower Seine.
987 — Royal power of French established with election of Hugh Capet as King. He established a strong line which endured until 1328. French royal domain was a small territory between Paris and Orleans.
1066 — Norman invasion of England under William.
1072 — Norman invasion of Sicily under Roger.
1140-1160 — Advent of Gothic style.

Table of French Rulers during the Romanesque

Hugh Capet — 987-996
Robert — 996-1031
Henry — 1031 — 1060
Philip I — 1060-1108
Louis VI — 1108-1137
Louis VII — 1137-1180
Philip Augustus — 1180-1223

E. *Government* (Social, political, and economic conditions)

The duchy of Hugh Capet was a small area between Paris and Orleans. France of his day was broken up into Nor-

mandy, Brittany, Aquitaine, Burgundy, and the Royal Domain. Dukes of these territories were King's vassals, supporting him but independent in their own territories. The work of the Capetian line had to do with the political unification of France. Complete unification was not accomplished until 1643, although Philip Augustus (1180-1223) brought much of France under royal power. Lands, aside from Royal Domain, were owned by feudal lords and society was based upon a feudal system until the growth of large towns and the increase of royal power made feudalism no longer possible.

The appearance of the Normans in France gave a new direction to French history. It gave France another Teutonic strain of blood and materially affected French and English art development. The Normans became very Frankish and helped in the foundation of the French monarchy when they backed Hugh Capet for king. They played an important part in development of what eventually became the Gothic style.

Paris became the capital at the end of the 10th C., but king's authority extended little beyond Royal Domain. Lawlessness and bloodshed were common during 10th C. The arts were backward until after the year 1000.

F. *Religion*

Christianity took a great hold in the Rhone Valley, especially at Lyons. As early as 496, Clovis, King of the Franks, and 3800 of his nobles were baptised at Rheims. True Roman, rather than Arian Christianity, was adopted. France became the home of many religious orders.

1. Cistercians, founded at Citeaux, 1098.
2. Cluniacs, founded at Cluny, 909.
3. Premonstratensians, founded at Premontre, 1110.
4. Carthusians, always strong in France, had their main center at Grenoble.

Each order had great houses and branches and each developed an art style of its own.

G. *Literature*

Monkish chronicles; Troubadour songs; Romances.

THE RESULTANT ARTS

ARCHITECTURE

CLASSIFICATION OF BUILDINGS

I. Religious

II. Civic

STRUCTURAL SYSTEM

Massive Walls; increasing width of span; interiors close set with piers and pillars, and heavily roofed with ponderous arching; flat external buttresses in the north or internal buttressing in the south.

The development of vaulting, which was different in the north and south, made much progress especially in the Loire Valley. In the south, naves were covered with barrel vaults, whose thrust was resisted by half barrel vaults over two-storied aisles, thus suppressing clerestory.

In the north, naves were covered by groined vaults, often in square compartments and covered with sixpartite vaulting, the groined ribs being constructed independently and supporting the infilling or "severies."

DECORATIVE SYSTEM

The decorative system was largely structural, the addition of sculpture being confined largely to the south where the buildings were often remarkable for their rich decorative facades and graceful cloisters.

EXAMPLES

1. Provence
   - Notre Dame, Avignon (11th C.)
   - Portals of S. Trophime, Arles (2nd half of 12th C.)
   - Church of S. Gilles, near Arles (2nd half of 12th C.) G 314
   - La Cité, Carcassonne (12th and 13th C.) G 266, 267

2. Aquitania
   - St Sernin, Toulouse (Begun 1080, worked on in 12th and 13th C.) G 322, 323, 324
   - St Front, Perigueux (1120) G 283,
   - Angoulême Cathedral (1105-28) 249
   - Cahors Cathedral (1050-1100)

3. Auvergne
   - Notre Dame du Port, Clermont-Ferrand (Mid-11th C.)
   - Le Puy Cathedral
   - Church at Issoire
4. Anjou
   - Notre Dame la Grande, Poitiers (end 11th C.)
   - Abbey of Fontevrault (1101-1119)
5. Burgundy
   - Abbey-Church of Cluny (1089-1131)
   - Autun Cathedral (1090-1132)
   - Church at Vezelay (1100)
   - Tournus Abbey Church (11th and 12th C.)
6. Normandy
   - Abbaye-aux-Hommes (St. Etienne), Caen (1066)
   - Abbaye-aux-Dames (LaTrinite), Caen (1083)
   - Church of S. Nicholas, Caen (1083)
   - Abbey Church of Mont St. Michel (11th, 12th, and 13th C.)
   - Abbey of St. Denis, near Paris (1144)

SCULPTURE

I. *Subjects*
   1. The Religious theme
   2. The subordination to Architecture
   3. Iconography

II. *Conventions*
   1. Architectural emphasis
   2. Polychromy
   3. Classical inheritances

III. *Materials*
   1. Stone; metallic gilding

IV. *Schools and Examples*
   1. Languedoc
      - Portal of St. Pierre at Moissac (1116-1160)
      - Capitals in cloister at Moissac
      - Portals of chapter-house of St. Etienne, Toulouse
   2. Provence
      - Facade of St. Trophime, Arles (late 12th C.)
      - Facade of St. Gilles. Near Arles (late 12th C.)

3. Poitou and Saintonge
   Notre Dame la Grande at Poitiers
   St. Pierre, Angoulême
   St. Marie aux Dames, Saintes
4. Burgundy
   Abbey of Cluny
   Abbey of Vezelay
   St. Lazare, Autun
5. Other schools and examples of not clearly defined features

PAINTING

Almost negligible

MINOR ARTS

I. *Metal work*
II. *Stained glass*
III. *Tapestries*
IV. *Manuscripts*

THE ENGLISH ROMANESQUE *(Norman)*

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English art of medieval times may be divided into styles according to centuries. The early medieval styles which correspond to the periods thus far considered are the Anglo-Saxon and Norman, which terms will be substituted for the more general term of Romanesque.

INFLUENCES

A. *Location*

The insular position of England has had a marked influence upon the development of her arts. It has protected her arts. It has protected her individuality, and at the same time made her a great marintine nation with ready means of expansion and absorption of the best of continental ideas.

B. *Climate*

The cool temperate climate made the people progressive; the rain, fog and dampness made them build carefully with emphasis upon the large window openings and steeply pointed roofs, small entrances and sheltered porches. The lack of brilliant sunshine compelled the sculptor to carve deeply.

C. *Materials*

England provided a variety of rough stone and sturdy timber for her builders and sculptors. Materials of foreign origin could be easily imported. The local stone or timber, however, usually determined the character of the art productions.

D. *History*

Anglo-Saxon Style (A. D. 449-1066)

597-681 — Augustine landed in England; Christianity begun
802-837 — Egbert (friend of Charlemagne)
924 — King Alfred receives homage of all Britain
1066 — Norman conquest caused social and political revolution, the military organization of feudalism being introduced. Continental ideas were introduced into trade.

Norman Style (1066-1189)

1066-1087 — William I (The Conqueror)
1087-1100 — William II
1100-1135 — Henry I
1135-1154 — Stephen
1154-1189 — Henry II

E. *Social, Political, and Economic Life*

The Romans had Latinized Britain; built roads, cities, market-places, temples, baths, and fortifications, ruins of which are to be seen in England today. Though the Anglo-Saxons destroyed much that was Roman during the 150 years that followed the withdrawal of the Romans, conquerors and conquered mingled with the result that the English people are in basis Celtic and Germanic. Government in England can scarcely be said to be unified before the time of William the Conqueror, nor complete before the

time of Henry II. Although the feudal system was introduced into England by the Normans, democratic ideas held by the Anglo Saxons did much to modify Norman governmental processes by the time of Henry II. In 1215, the Magna Carta became the basis of much English law. Parliament, at first tax-voting, not tax-making, was made up of Lords and Commons. United rule in British Isles, completed by addition of Ireland 1155, Wales 1204, Scotland 1603; so called Great Britain established by union of British and Scottish Parliaments in 1707.

F. *Religion*

S. Augustine introduced Christianity into England in 597 and by the end of the 10th C. the greater part of Europe had embraced Christianity. The power of the papacy had steadily grown, but England maintained a national independence in matters of religion.

G. *Literature*

"Doomsday Book;" Monkish chronicles

RESULTANT ARTS

ARCHITECTURE

ANGLO-SAXON STYLE can be passed over with mere mention of few remaining examples:

Dover Castle and Church
Earl's Barton
Crypt of Ripon Cathedral

NORMAN STYLE

CLASSIFICATION OF BUILDINGS

I. Castles of Nobles
II. Cathedrals
III. Monasteries
IV. Parish churches and chapels

STRUCTURAL SYSTEM

The chief structural features of the Norman style in England were imported from France. Some refinement was lost but the compositions were less formal and balanced, more quaint and picturesque. English churches were narrower and lower than in Normandy, huge towers over crossings; west entrance

small and unimportant; side entrance and porch used. Walls, heavy, thick and plain except where pierced by recessed openings. Openings very small, invariably circular headed.

1. Barrel vaults as in Tower of London.
2. Quadripartite ribbed as in Durham.
3. Sexpartite ribbed as in choir of Canterbury.

DECORATIVE SYSTEM

Carved work confined generally to mouldings about openings or vaults upon which a number of peculiar English patterns were used: i. e., Zigzag, billet, chevron, double cone, beakshead, embattled. Moulding sections were crude as compared with the French. Piers often decorated by all over geometrical patterns. Capitals of cushion of cubical block, scalloped or carved. Interlacing arches used on the inside.

EXAMPLES

Bambery, Durham, Arundel, Rising, Hodingham, Windsor Castles, Tower of London, St. John's Chapel.

Portions of Cathedrals of Ely, Hereford, Petersborough, Norwich, Durham, Oxford, Gloucester, Exeter, Winchester, S. Albans, Chichester, Waltham, and Tewksbury Abbey.

THE GERMAN ROMANESQUE

GENERAL INFLUENCES

A. *Geography*

The Holy Roman Empire of the Romanesque period embrased Saxony, Franconia, Bohemia, Lorraine, Swabia, Bavaria, Burgundy, and Northern Italy, during the 10th and 11th C. The Rhine was a principal trade route from south to the North Sea; another was from Venice and Verona through Brenner Pass to Ausburg, Nuremburg, Leipzig to Frankfort am Oder and Marienburg. German Emperors ruled during this period. The Empire practically ceased to exist with the death of Frederick II, 1250.

B. *Climate*

Rather similar to that of the United States, cold in the north, more temperate in Bavaria. The Rhinetal climate specially favorable for gradeculture.

C. *Materials*

Excellent building stone in the Rhine Valley encouraged permanent architecture and led to an early introduction of vaulting. The northern alluvial plains are destitute of stone and here brick was relied upon for architectural expression with a consequent difference in character. Southern and central Germany well wooded. Germans were excellent craftsmen, taking advantage of the materials available.

D. *History* — Brief chronology of events in Germany.

767-814 — Reign of Charlemagne.
814-840 — Reign of Louis the Pious.
843 — Treaty of Verdun partitioning the empire of Charlemagne; Louis ,the German, received the lands between the Rhine and the Elbe.
911 — End of Carolingian rule in Germany.
936-973 — Reign of Otto, the Great, refounder of the Holy Roman Empire, 962.
909-56 — Medieval Empire reached its height; Burgundy added to the empire. Poland, Bohemia and Hungary became subject nations.
1073-1085 — Hildebrand (Pope Gregory VII)
1122 — Concordat of Worms.
1138 — Hohenstaufens came into power.
1152 — Accession of Frederick Barbarossa.
1159 — Alexander III elected Pope.
1176 — Frederick defeated by the Lombard League at Battle of Legnano; Northern Italian cities gain virtual independence by Treaty of Constance, 1183.
1190—Death of Frederick Barbarossa.
1198-1216 — Pope Innocent III asserted papal power over empire
1214 — Battle of Bouvine; Frederick II became emperor.
1250 —Death of Frederick II. Fall of Hohenstaufens.
1256-1273 — Great Interregnum in Germany.

E. *Social, Political, and Economic Life*

Germany comparatively unified from 926-1256, the longest period of unity politically the country ever enjoyed. After

1256 Germany broke into a great number of kingdoms, principalities, and free cities and remained divided until the formation of the late empire in 1871. The German kings of Medieval days, like those of more modern times, craved a world empire and, failing to rule what they already had, permitted dissentions to arise that eventually split up the Empire. Germany came nearer national expression during the Romanesque period than at any time since until the recent empire. Feudalism in Germany differed from that of France; it did not appear before 887 and was tardy in completing its development. The federal history of Germany of the late 12th and 13th C. parallels that of France of the 9th and 10th C. Much land was tended in person by freedmen; the German baron was much like the English squire farming his ancestral acres with labor of a free peasant population.

F. *Religion*

St. Boniface, an Anglo-Saxon monk, (in Germany 717-755) first carried Christianity to the remote tribes of Germany. Charlemagne (768-814) forced Christianity upon Saxony, thus Germany early became Catholic and remained so all through the Romanesque period. German political history intertwined with the fortunes of the papacy from the time of Otto, the Great, who was made Emperor of the Holy Roman Empire 962, through the Investiture Conflict, settled by the Concordat of Worms 1122 and until the final break up of the Empire in 1256.

Resultant Arts

GERMAN ROMANESQUE ARCHITECTURE

Structural Character

Irregular plans, simple vaulting, walls relieved by flat pilaster strips connected horizontally by small corbelled arches; open eaves-galleries and arcaded corbells, specially upon apses and round towers. Openings simple and grouped. Columns and piers short and heavy, but well designed; attic like bases with leaf or other device to fill triangular space over plinth; capitals of Corinthianesque or cubical block types, sometimes characteristically Byzantine in carving.

DECORATION

Decoration was achieved by carving on capitals, bases, doorways, etc. Wooden ceilings were painted as were the walls and vaults in some cases. Rhenish churches present some excellently carved grotesques and capitals, most of which show motifs of French, Lombard or Byzantine origin, but executed in a thorough-going and skillful native manner. Among the decorative carved motifs may be noted the zigzag. rope-moulds, acanthus, anthemion, birds and animals. Mouldings are coarse and indifferent, often relieved by carving.

EXAMPLES

Chapel of Charlemagne, Aachen (Aix-la-Chapelle) 796-804.
Chapel of Lorsch, 774.
St. Michael, Hildesheim, 1031-33.
St. Godehard, Hildesheim, 1061.
Mainz (Mayence) Dom (Cath.) 1036-1137.
Laach Abbey, 1093-1156.
Cath. Worms, 1110-1181.
Church of St. George, Limburg.

GOTHIC ART

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(The style once developed spread over western Europe; the Gothic in France, England, Germany, the Low Countries, Spain and Italy will be considered in the order named.)

GOTHIC ART IN FRANCE

INFLUENCES

A. B. C. *Same as in outline for French Romanesque*

D. *History*

Chronology of French events during Gothic period.

1137-1180 — Reign of Louis VII.
1180-1223 — Philip Augustus.
1223-1226 — Louis VIII.
1226-1270 — Louis IX (St. Louis).
1285-1314 — Philip IV, the Fair, organized the financial system; founded the estates-general.
1337-1453 — Hundred Years war between France and England.
1346 — English victory at Crecy.
1356 — English victory at Poitiers.
1428 — English siege of Orleans, Jeanne d'Arc 1429.
1429 — Charles VII crowned at Reims.
1431 — Jeanne d'Arc burned at Rouen.
1453 — English expelled from France.
1461-1483 — Reign of Louis XI. Anjou, Burgundy added.
1498-1515 — Reign of Louis XII; Naples conquered by French who gain new ideas of art from Renaissance Italy.
1515-1547 — Reign of Francis I; beginnings of Renaissance in France.

E. *Social, Political, and Economic Life*

France at large while struggling to remain under native kings, was developing a national consciousness that possibly made for the French triumphs of later days. The struggle to unify France politically paralled the development of Gothic architecture and sculpture. Combined with religious zeal, civic pride played a great part in the development of church art. A nationalistic spirit was formed while France was trying to drive England out of continental Europe.

Age of Guilds. The guild system may be said to have come to full flower in France during the Gothic period. Guilds are known to have existed in Imperial Rome and in France as early as Charlemagne's time, but they were not prominent before the Crusades.

a. Merchant Guilds: It was their purpose to preserve for their members the monopoly of a trade in a town. Strangers and non-members must pay trade tolls; deal only with guildsmen; could not set up retail shops altho

they enjoyed some freedom at the fairs which were instituted to attract outsiders.

b. Craft Guilds: The purpose of these was to control peculiar industry in a town, i.e., weaving, shoemaking, carpentry, stone-cutting, etc. Often guild members took their names from the craft as Smith, Fuller, Potter, Chandler, etc. No one could engage in any craft without first becoming a member of the guild and submitting to the guild's regulations. The hours of labor and selling prices were set by the guild, which also maintained a system of inspection to insure the quality of the craftsman's product; the guild thus protected both producer and consumer. The craft guilds became very important in art production through the unions of masons, carvers, metal workers, glass setters, weavers, etc.

F. *Religion*

Religious zeal, the spirit of the age, must be held responsible for the art expression. The clergy as a corporate body reached the summit of its power during the period. Its success lay in its "adhesion to the royal cause and its championship of justice" in an age when true justice was rare. Powerful churchmen became influential, political leaders as in the case of Abbe Suger (1137-80) who was prime minister of Louis VII. It was an age of papal dominion during which the Crusades have a far reaching influence. The dates and principal actors in the crusades were:

1095 — Council of Clermont.
Pope Urban II.
Peter the Hermit and Walter the Penniless.

1096-99 — First Crusade. Godfrey of Buillon, Robert of Normandy, Robert of Flanders, Raymond, Count of Toulouse.

1147-48 — Second Crusade. Conrad II, Louis VII, Frederick-Barbarossa.

1189-91 — Third Crusade. Frederick Barbarossa, Philip Augustus, Richard the Lion Hearted.

1201-04 — Fourth Crusade, Baldwin of Flanders, Louis of Blois, Simon de Monfort.

1228-29 — Fifth Crusade. Frederick II.

1248-54 — Sixth Crusade. Edward IX, Edward Plantagenet.

G. *Literature*

The Resultant Arts

ARCHITECTURE

Classification of Buildings

I. Religious.

II. Civic (The medieval city was physically a fortified city with walls, towers, draw-bridges, moats; church or cathedral the dominant architectural feature. City must have looked fine on approach, no coal smoke, every appearance of wealth and beauty. Not so inside the walls; streets narrow and crooked, ill-paved, ill-lighted; no parks; only small open squares for markets and fairs; no sewers, no side walks; refuse piled in streets or courts; dogs and pigs the chief scavengers. High death rate, plagues and fires frequent.

Structural System

French Gothic architecture is a logical, organic system of skeleton construction, of arches and piers, with no bearing walls, with every thrust definitely localized and abutted by a definite structural expedient. Walls appear as "Curtain" or infilling walls, in some cases literally "walls of glass below vaults of stone." The solution of the vaulting problem brought forward several important characteristics.

1. The pointed arch, while used in Romanesque and Saracenic work, and not necessarily the most significant feature of Gothic architecture, was generally adopted because of:
   a. The smaller lateral thrust generated.
   b. Its flexibility and ability to adapt itself harmonically to bays of other than square plan.
2. The Groined vault, constructed with ribs definitely locating the thrusts, vertical and lateral, at the piers where they were carefully abutted by means of:
3. The buttress, which had been used to stiffen walls and in some cases to help walls resist the lateral thrusts of tranverse arches, began to be developed specifically to resist the concentrated thrusts allocated by the groined vault. These great piles of masonry, projecting at right angles to the church walls, would naturally interfere with the side aisles, therefore "pierced buttresses"

developed into "flying buttresses," one of the brilliant features of the style and an invention that made possible the carrying of the thrust over the side aisles and down to the ground.

4. Window tracery — the development of a system of concentrated thrusts and abutments left great wall areas available as windows. These developed in obedience to climatic conditions. When the openings became very large some sort of architectural support was necessary for the "stained glass" which became very popular.

5. Plans — the organic structure brought the cruciform plan to a logical climax during the Gothic period; simple round ended, 5 aisled basilican plan with or without well defined transcepts; 3 aisled basilican plan with slight transepts and chevet terminations at the east; sometimes an elongated lady-chapel.

DECORATIVE SYSTEM

(a) The decorative handling of purely structural features like piers, parapets, buttresses, flying buttresses, etc. Pier and column capitals of Corinthianesque type used throughout the period. The acanthus was little used being supplanted by ivy, oak, grape, and other indigenous forms.

(b) The use of sculpture both in the round and bas-reliefs. Figure sculpture of saints, angels, kings, etc., occupy positions in niches cut in the walls, around doorways and upon porches and facades. The human figure was treated in a purely architectural way, the proportions being revised to harmonize with the vertical proportions of aspiring Gothic structure. Chimeras, gargoyles, finales, crockets, corbels, are familiar and characteristic sculptural forms. Bas-reliefs were used in tympana over doorways, in spandrels and panels. Native floral and faunal forms much used, but always handled with a characteristic conventionality. Mouldings were of characteristic profiles and the changes in moulding profiles offer a good index to the period. Excellent wood carving on altars, fixtures, choir stalls, rood screens, etc.

(c) Use of color:

1. Painted and gilded ornament upon facades, roof crestings, etc.
2. Painted or stained glass windows. (See painting).
3. Floor tiles.

PERIODS AND REPRESENTATIVE EXAMPLES

Early Period (1160-1260)

St. Denis (near Paris) (11th and 12th C.)
Mont St. Michel (12th and 13th C.)
Cathedral Sens (1140-68) west front (13th C.)
Cathedral Senlis (1145-83).
Cathedral Chartres, west end (1145-70) rest mainly (1194-98) rose (1210-60).
Cathedral Noyon (1145-1200).
Cathedral Laon (1150-1200).
Cathedral LeMans (1150-58) choir (1217-54).
Cathedral Notre Dame, Paris; choir (1163-96): west front and nave (1235): transepts and chapels (1257-75).
Cathedral Poitiers (1162-1204).
Cathedral Bourges (1180-98): east end (1210): west end (1275).
Cathedral Rouen (1202-20): portals (1280): west front (1507).
Cathedral Troyes, begun (1206): apse and chapel (1223): transepts (1314): facade (16th C.)
Cathedral Reims (1212-42): west front (1380): west towers (1420).
Cathedral Amiens (1220-88).
Saint Chapelle, Paris, (1252-47): west rose windows (15th C.)
Cathedral Beauvais (1242-72): collapsed, rebuilt (1337-47): transept portals (1500-48): choir Flamboyant.

Rayonnant Period (1260-1375).

Cathedral Tours, original (1170): rebuilt (1267): transept (1375): west doors (15th C.): towers (1507-47).
St. Urbain, Troyes (1262-84).
Cathedral Limoges, begun (1272): mainly of (16th C.).
Cathedral Narbonne (1272).
Cathedral Rodez (1277-1385): completed (16th C.).
Cathedral Albi (1277-1512): citadel church of brick; much Flamboyant.

Cathedral Meaux (1284): altered (15th C.): completed (16th C.)
Cathedral Orleans (1287-1328): burned by Hugenots; rebuilt by Henry IV, (1601).
St. Ouen, Rouen (1318-1515): rose window and central tower Flamboyant.
St. Jacques, Dieppe (1350-1440): generally considered Flamboyant.
Cathedral Montpelier (1364).

Flamboyant Period (1375-1560).
Chapelle Royal, Vincennes (1385-1525).
St. Gervais, Paris (1420-1531) added to 1616.
St. Maclou, Rouen (1432-1512).
St. Germain l'Auxerrois (1345).
Cathedral Saintes, rebuilt (1450).
St. Wulfrand, Abbeville (1488-1539).
St. Severin, Paris (1489).
St. Eustache, Paris (1530-32) facade in Renaissance.
Chapelle St. Hubert, Amboise, late 15th C.
Choir St. Etienne, Cathedral of Beauvais.
Notre Dame de L'Epine, (1429-1529).
And many others.

SCULPTURE

I. *Schools and examples*

A. The transition from Romanesque to Gothic (12th C.)
1. School of Chartres.

B. Schools of 13th C.
1. The sculpture of Amiens, Paris, etc. (1st half).
2. The sculpture of Reims, (2nd half).

C. 14th C. School of Paris.

D. 15th C. School of Burgundy.

E. The Detente.
Subjects, Technique and Mannerisms.

PAINTING

Medieval glass was one of the beauties of Gothic architecture. Although the use of colored glass was prevalent long before the Gothic age, it remained for this age to make possible its

greatest developments through the solution of the abutment problem which opened up the wall areas between piers for utlization as windows. Theophilis, a monk of the 12th C., left a manuscript book on the subject of glass.

Gothic Art in England

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Influences

A., B., C.
Same as in outline for English Romanesque (Norman)

D. *History*

1095-1254 — The crusades, which brought about the contact of East and West, aided in the foundation of the great universities, which had a direct influence on feudalism and the church.
1338-1453 —"The Hundred Years War" between England and France.

Reigning kings of England during Gothic periods.

1189-1199 — Richard I.
1199-1216 — John
1216-1272 — Henry III.
1272-1307 — Edward I.
1307-1327 — Edward II.
1327-1377 — Edward III.
1377-1399 — Richard II.

1399-1413 — Henry IV.
1413-1422 — Henry V.
1422-1461 — Henry VI.
1461-1483 — Edward IV.
1483 — Edward V.
1483-1485 — Richard III.
1485-1509 — Henry VII.
1509-1547 — Henry VIII.
1547-1553 — Edward VI.
1553-1558 — Mary.

1500 — The Introduction of gun-powder ruined feudalism and brought about a great change in architecture and allied arts.

1520 — Henry VIII visited the French king, Francis I, on the Field of the Cloth of Gold; the king and many knights who followed in his train returned imbued with the newly introduced Renaissance style as practiced in France. Henry VIII encouraged foreign artists among whom were Girolamo Trevigi, Italian, who was appointed Court Architect; and Hans Holbein, a German who was an accomplished portrait painter and designer of goldsmiths' work and woodwork. (See English Renaissance.)

E. *Social, Political, and Economic Life*

This period of English history saw the establishment of those institutions that led toward the present standards of self-government, free speech and justice. The association of Free Masons, established early in the 13th C., assisted materially in the forwarding of technical progress in the arts. The Magna Carta freed the Church, and remedied abuses. The framework of modern political institutions began to develop, and peace and prosperity in commerce gave importance to the middle class. There came a rise of the farmer class and free labourers owing to the Black Death, which swept away half of the population of England in 1349-1381. English language established in law courts in 1362. The introduction of printing by Caxton came in 1476. Peace between the rival houses of York and Lancaster gave great impulse to the development of political institutions.

F. *Religion*

England during the Gothic period attempted to assert a national independence which came to a break with the Church of Rome in the time of Henry VIII. The distinction between regular and secular clergy was fully established, and the different orders of monks had come into existence, their art exhibiting characteristic points of difference. The Crusades, during the earlier part of the period, indicate the religious zeal. Before 1384, John Wycliffe asserted the freedom of religious thought. Many of the cathedrals show the plans of their monastic foundation, although the monasteries were dissolved by Henry VIII.

G. *Literature*

Chaucer (1340-1400): printing press, 1476.

The Resultant Arts

ARCHITECTURE

Classification of Buildings

I. Cathedrals.
   a. Cathedrals of the Old Foundation
   b. Cathedrals of the Monastic Foundation.
   c. Cathedrals of the New Foundation.
II. Monasteries.
III. Parish churches.
IV. Castles of the Nobles.
V. Dwellings of the Peoples.
VI. Colleges and Schools.
VII. Hospitals, Almshouses, and Bede Houses.

Structural System

The English structural problem, like the French, was to vault in stone the nave of a church of the basilican type, and at the same time to provide for the lighting of the building by means of the clerestory windows in the nave walls above the aisles. The evolution of this vaulting determined many of the decorative as well as structural features and accounted for the different styles that were distinctly marked through this period. Open timber roofs are classified as follows:

Open timber roofs.

1. Tie-beam roofs.
2. Trussed rafter or single-framed roofs.
3. Hammer-beam roofs of various forms.
4. Collar-braced roofs, including arch-braced forms.
5. Aisle roofs of several forms.

Vaulted ceilings.

1. Fourpart (quadripartite) ribbed vault, primarily constructed as a skeleton framework of diagonal and transverse ribs. Later were introduced intermediate ribs known as tiercerons. (Early English).
2. During the 14th C. there was an increase and elaboration of intermediate ribs (tiercerons), ridge ribs and a new set of ribs, known as Lierne ribs. These by their number and disposition, often gave an elaborate or intricate appearance to a really simple vault, and, in consequence of the star shaped patterns produced by the plan of such vaults, it is often called Stellar (decorative).
3. The complicated stellar vaulting of the late 14th and early 15th C. led by a succession of trials and phases to a peculiarly English type of vaulting known as Fan, Palm or Conoidal vaulting, in which the main ribs, forming equal angles with each other and being all the same curvature, are formed on the surface of an inverted concave cone, and connected at different heights by horizontal lierne ribs.
4. The depressed four-centered (Tudor arch) and its accompanying vault was introduced as the last phase of Gothic emphasis upon the vertical. Pendant vaulting is a late form often used in connection with the depressed arch and with fan vaulting. Pendants as elongated voissoirs are dropped from a constructive pointed arch, concealed above the vaulting, and form abutments to support the pendant conoids.

DECORATIVE SYSTEM

The Decoration of the English was largely the result of structural features such as vaulting, timber framing, stone tracery, wooden screens, etc. Carved foliage, richly diapered flat sur-

faces, sculptured figures and stained glass were used in all periods, severely in the Early English period, profusely in the Decorative and with great restraint in the Perpendicular period.

Examples of Principal Cathedrals in Geographical Order Beginning at:

CANTERBURY—Founded 11th C; choir after 1174; Perp. nave, transepts and great central tower 15th C; crypt early Norman; cloisters Perp. and Norman.

ROCHESTER—Rebuilt 13th C. and later; choir E. E.; clerestory of nave Perp.; central tower Normanesque.

CHICHESTER—Norman of 12th and 13th C. Perp. cloisters and a late detached bell tower.

WINCHESTER—Perp. west front; aisled transepts early Norman; excellent 13th C. and good Perp. work in clerestory and chapel. Five carved stalls 13th C.

SALISBURY—1220-1260; early pointed style.

EXETER—Founded in 12th C.; but in its present form dates, except the two Norman transept towers, from between 1280-1394.

WELLS—First half of the 13th C. with square central tower and Lady Chapel of the 14th C.

BATH (ABBEY)—Perp. style of 15th C.

BRISTOL—14th C. with rebuilt modern nave; Norman chapter house.

GLOUCESTER—Plan early Norman; 15th C. porch; choir and cloister richest Perp.; Chapter house and crypt, Norman.

HEREFORD—Founded 1079; largely built in 13th C. Lady Chapel E. E.

WORCESTER—Chiefly of 13th C.; W. front Dec.; cloisters, Perp.

CHESTER—Every style from Norman to last Perp.

OXFORD—Late Norman; Upper stage of central tower is E. E.; Cloister Perp.

LICHFIELD—13th and 14th C.; central of three great spires designed by Wren.

WESTMINSTER (ABBEY)—Founded by Ed. the Confessor, rebuilt in 13th C. by Henry III and Ed. I. Highly ornate chapel of Henry VII early 16th C., incongruous square west towers by Wren.

CARLISLE—14th C. work supplants Norman nave burned except for two bays in 13th C. Choir in Dec. style. Handsome Perp. east window.

DURHAM—Founded at end of 11th C. and practically completed by middle of 12th. Eastern extremity of choir is early 13th. Cloister is Perp. Norman interior is very impressive.

RIPON—12th-13th C.; Perp. nave; large Dec. east window; 15th C. stalls.

YORK—Norman foundation, transepts of 13th C. Square towers of west front 15th C. Perp. choir and Lady Chapel of 14th C. More 14th and 15th C. glass than in any other English Cathedral.

BEVERLY MINSTER—13th and 14th C. Perp. facade; nave 1350; choir E. E.

LINCOLN—Founded in 11th C; rebuilt in 12th and 1st half half of 13th. Norman portals; square east end and lateral elevations with double transepts are beautiful E. E. Choir enclosed by Dec. screen is E. E. except for five easternmost bays (1280) which are the Dec. Angel choir.

ELY—Begun 1083, nave and west tower, Norman of 12th C. W. porch or Galilee 1215; octagonal central lantern 1328; Lady Chapel 14th C., Presbytery in Dec. style.

PETERBOROUGH—Norman of 12th and 13th C., except for Dec. windows; Perp. retrochoir; 13th C. northwest tower; 14th C. central tower, and famous 13th C. W. front.

NORWICH—Begun 1096, well preserved Norman plan; nave 1140; clerestory of choir rebuilt in 14th C.; vaulting west front and tall slender spire rebuilt in 15th C.

CHRIST CHAPEL, CAMBRIDGE—1146-1515; ornate Perpendicular.

Gothic Art in the Low Countries

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Influences

A *Geography*

The country of the Netherlands lies wedged in, as it were, between the Germanic and Romanic races of the European peoples, thus accounting for the dual influences found in its art development, Belgium being under French and Holland under Germanic influences. The country has no natural boundaries except its seacoast, being easily invaded from the east.

B. *Climate*

The climate of the Low Countries is similar to that of the south of England with greater extremes of temperature. The damp and somewhat gloomy climate is reflected in the art.

C. *Geology*

Those portions lying near the Ardennes of the southeast are well supplied with stone, marble and granite. These materials were carried to Antwerp, Ghent, Bruges and Brussels. Wood was also plentiful in the Ardennes, but over the Netherlands generally clay for brick and tile making was the most valuable material. Delft, from the early 14th C. on, is the center of a great tile industry. There was always a ready means of interchange of art materials and motives through the commerce of the countries on the English channel and North Sea.

D. *History*

The Flemish cities, due to their situation, became commercially prosperous and important during the Middle Ages. Their citizens maintained a long struggle against

French dominance under Jacob and Philip Von Artevelde and other leaders. With the marriage of Philip of Burgundy to Margaret of Flanders in 1384, the country was united with Burgundy. It passed to Austria in 1477 when Maximilian of Austria (afterward emperor of Germany) married Mary of Burgundy. Finally the country was partitioned between the countries of Holland and Belgium. During the Gothic period the thriving cities of both countries were striving for realization of their own ends, sometimes against one another, but often against a common enemy.

E. *Social, Political, and Economical Life*

As busy commercial and industrial centers, pictures of the Lowland cities, with their craft and merchant guilds, their work shops and guild-halls, are not difficult to reconstruct. Civic pride, generated by a somewhat free life in guild dominated cities, accounts for the fine town halls and guild houses found in almost every city. These, rather than the religious art, are the delight of the people. The conditions politically may be said to have resembled those of North Italy during the same period. Various cities became known for specialization and excellence in various products. Wealth and prosperity followed and art came as the natural result of financial and commercial success.

F. *Religion*

Religiously the Low Countries were under foreign domination, the southern bishoprics of Arras, Cambrai, Tournai and Thérouanne were allegiant to Rheims while the northern bishoprics of Holland, Utrecht and Liege were allegiant to Cologne. Although the people were, like most medievals, to some extent religious, industry and commerce may be said to have received greater consideration than religion.

THE RESULTANT ARTS

ARCHITECTURE

General Characteristics

Both Belgian and Dutch branches of Gothic architecture are clearly borrowed styles, the Belgian from France, the Dutch from Germany. The structural logic of French work is almost

totally absent with a corresponding emphasis upon ornament and detail, which, although interesting and graceful in the earlier and middle periods, became overloaded and florid in the later periods. The civic expression in town-halls, guild-halls, and the like is the most interesting contribution of the Low Countries, this fact perfectly reflecting the liberty-loving burgher spirit of the population of these lands.

Examples Classified

I. Religious.
Cathedral Tournai, 1146-1338.
Notre Dame, Bruges, 1180; outer aisles 1480-1520; tower. 1230-1297; spire 1320.
St. Sauveur, Bruges, 1382.
St. Gudule, Brussels, 1226-80.
Cath. of St. Bavon, Ghent, 1228-76.
Notre Dame, Dinant, 13th C.
Cath. of St. Rombant, Melines, choir 1336.
Cath. Antwerp, 1352-1411.
Cath. Louvain, 1373-1433.
St. Wandru, Mons, 1450-1528.

II. Civic.
(a) Town Halls.
Bruges, 1377.
Brussels, 1401-55.
Louvain, 1448-63.
Ghent, 1481.
Middleburg, 1512.
(b) Guild and Trade Halls.
Cloth Hall, Ypres, 1200-1304.
Staple House, Ghent.
"Grand Boucherie," Ghent, 1408.
"Boucherie," Ypres.
"Vielle Boucherie," Antwerp, 1501.
Hospital of St. Johannes, Bruges.
Belfry, Bruges, 1280.
Belfry, Ghent, 1300-39.
Well heads at Antwerp.

III. Domestic.
Castle, Antwerp.
Castle, Ghent, 1180.

Old houses at Bruges, Ghent, Ypres.
Malines, Mons, Louvain — Belgium.
Leyden, Haarlem, Gouda, Delft, Utrecht — Holland.

SCULPTURE

Craftsmen of Flanders, Holland and Germany excelled in the sculpturesque treatment in stone and wood; not exclusively decorative but applied also to purely structural features like buttresses, vaults, parapets, chimneys, stairrails. Much tracery-like ornament was spread over exterior walls even in situations where brick was used. The human figure was much used especially between windows or upon the facades of secular buildings. Tombs, screens, chimney-pieces, altars, fonts, etc., had a great amount of time and money lavished upon them.

PAINTING

Stained glass windows; colored stone; tiles of Delft; fresco painting; gilded and colored altar-pieces.

GOTHIC ART IN GERMANY

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INFLUENCES

A. B. C.— See German Romanesque, page 81.

D. *History*

1242 — Cologne Cathedral begun.
1256-1273 — A time of confusion and distress during which various foreign princes were selected by factions of the nobles but not generally recognized.
1273-1292 — Rudolf of Hapsburg elected "Emperor."
1308-1313 — Henry VII; conflict of 12 years between Ludwig of Bavaria and Frederick the Fair of Austria over crown of Holy Roman Empire, at the end of which time they became joint emperors until the death of Frederick.

1315 — Swiss cantons rebelled and gained independence.
1322 — Earlier part of Cologne Cathedral completed.
1347-1378 — Charles IV (Luxemburg-Bohemian Line) Frauenkirche, Nuremberg, 1354.
1378-1400 — Wenzel deposed 1400; Ulm Cath. begun 1377.
1400-1410 — Rupert, "Emperor."
1410-1437 — Sigismund; John Hess burned; Hussite War.
1438-1439 — Albert II, Hapsburg.
1442-1493 — Frederick III, last emperor crowned at Rome; Printing introduced by Gutenberg 1450; watches first made at Nuremberg 1477; Ulm Cathedral completed 1477. Renaissance ideas first make their appearance.
1493-1519 — Maxmillan I; Diet of Worms 1495; Diet of Cologne 1512; beginnings of Reformation; Luther's thesis nailed upon the church at Wittenberg 1517; St. Stephen, Vienna, completed 1510.

E. *Social, Political, and Economic Conditions*

During the Great Interregnum, Germany was without any generally recognized ruler. Private warfare ensued, robber knights going forth to plunder the lands of their neighbors, rob the merchant caravans and even attack the cities. Only the "law of the fist" prevailed.

Germany, unlike France, England, and Spain, which were unifying themselves during the Middle Ages, disintegrated into something over 200 petty states which varied greatly in size and character. Some were ruled by dukes, others by counts and others by archbishops, bishops, and abbots. During this period of decentralization of government, cities like Nuremberg, Frankfort, and Cologne became practically independent and therefore important.

Commerce in the Middle Ages was between cities and not between countries. A merchant of Lübeck was a rank foreigner in Ghent or Cologne. The merchant guilds reached their greatest power in the German cities, that of the Freemasons having been credited with much influence in the design and working out of the Gothic style.

The seven "electors" who since the 13th C. had held the right to elect the "emperor" may be said to have held greater power than the "emperor." During this age Germany had a national assembly, the Diet, which met at ir-

regular intervals. The cities were not represented until 1487. Chaotic condition prevailed throughout the Gothic age, and it seems remarkable that art, of any pretentions at all, should have found expression. Art was provincial rather than national.

F. *Religion*

The civil power of the churchmen in Germany during the Gothic period reached new heights especially under Pope Boniface VIII (1294-1303). The papal demands for more and more money from Germany eventually led to suspicions that the popes, whom the Germans considered not as fellow-churchmen, but as Italians, were intent upon getting as much money as possible out of the people north of the Alps. The Pope insisted upon the right of appointing important church officials in Germany and often gave several important bishoprics to one individual. The discontent that papal and priestly mishandling of affairs generated, finally resulted in the thesis of Luther and the revolt of Germany against the Papacy. The outcome was the division of Germany into Catholic Germany, South, and Protestant Germany, North.

THE RESULTANT ARTS

ARCHITECTURE

General Characteristics

The German Gothic, while developing some striking characteristics and perhaps even something approaching national feeling, may be said to have been an importation from France rather than a logical outgrowth of the Romanesque. Due to the lack of political and social unity the style did not develop systematically and, to the last, exhibited striking provincialisms. Moreover, no German cathedral exhibits the high artistic merit of Reims, Notre Dame of Paris, or Amiens. The style in Germany cannot be said to rank with the work either of France or England, except perhaps in excellence of craftsmanship.

Styles and Periods

The Gothic in Germany may be divided into the following periods:

Transitional.....1175-1240
Early Gothic.....1240-1275
Middle Gothic.....1275-1350
Late Gothic.....1350-1530

These periods must be considered as only approximate and less well defined than in France or England. The lack of system and the provincial idiosyncrasies make it difficult to generalize upon style.

EXAMPLES

I. *Ecclesiastical*

Cologne Cathedral — 1270-1322
Strasburg Cathedral — 1179-1263-1439
Freiburg Cathedral — 1283-1330
Ratisbon Cathedral — 1275-1534
Ulm Cathedral — 1377-1477
S. Elizabeth, Marbury — 1235-1293
St. Stephen, Vienna — 1300-1510
Lübeck Cathedral and Marien Kirche, Lübeck

II. *Secular*

Castles and town halls

SCULPTURE

I. *Schools and Periods*

A. The rise of monumental sculpture. School at Hildesheim under Bishop Bernard whose journey to Italy had given him a knowledge of works of ancient monumental sculpture. Many handicaps.

B. Twelfth-century schools

1. Saxon — work similar to that of neighboring Netherlands.
2. Rhenish — goldsmith work.
3. Bavarian — marked decadence, crudity of style, barbarous wierdness.
4. Westphalia — some relation to Saxon school.

C. Thirteenth century — Golden Age of German sculpture. The more materialistic and unaesthetic side of the naturalism that was inherent in the German plastic sense was kept in abeyance by a calm dignity and an idealism that were soon to vanish, and by a breath of execution and of conception that were soon to

give way to the love of exact detail, of overloaded decoration and of strange and exaggerated expressions that characterized late Gothic.

D. Later Rhenish School — It copied the lightness and grace of the French work and substituted individual types for the strong realistic figures of the Saxon school. A further and later development of the same style appears in the numerous sculptures of the Cologne Cathedral.

E. Rise of naturalism — The invasion of realism led to the increased use of color in connection with sculpture, and to the adoption of wood as the favorite material. The tendency to exaggerate dramatic effects in the expression and attitudes, to overload details in the background and the accessories, led to a loss of purity of outline in mass and detail.

PAINTING

I. *General characteristics*

II. *Technique and materials*

THE MINOR ARTS

MEDIEVAL ART IN SPAIN

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Medieval Spain produced two distinct styles of art:

THE SPANISH SARACENIC

THE SPANISH GOTHIC

INFLUENCES

(The art influences are the same for both styles relative to A., B., C.)

A. *Geography*

The existence of rival races and kingdoms within the peninsula of Spain was rendered possible by the mountainous

character of some parts, and the subdivision of the country by sierras, or chains of low rocky hills. The kingdom of Granada, where the Moors held out until the close of the Gothic peroid, was surrounded by mountains which enclose a fertile plain, the finest in the country.

B. *Climate*

This varies with the structure of the country, which is that of a series of table-lands of varying elevations, divided by sierras. Burgos, in the north, 3,000 ft. above the sea, is cold and exposed to keen winds even in the summer, while in the south the climate is tropical.

C. *Geology*

Stone, granite, and marble were abundant and employed, together with brick, with much taste and success. Metals of various kinds were available.

D. *History*

After the Romans left Spain the Vandals and Visigoths took possession, after which, A.D. 710-713, the country was invaded by the Moors from North Africa and the independent Caliphate of Cordova was established. This divided later into the four petty kingdoms of Seville, Granada, Toledo, and Valentia, all of which were gradually recovered by the Christians in the 14th and 15th C. The fall of Granada in 1492 marked the end of the Moorish rule in Spain.

E. *Social and Political Conditions*

1. The Moors—Each Caliph being a spiritual and temporal ruler, a junction of state and church was effected, which was responsible for the many religious buildings erected, and for the power wielded by each Caliph for perpetuating his memory. The position of women in the social system influenced the planning and designing of palaces and houses, in consequence of the isolation of the harem.
2. The Christian states of Castile, Leon, Navarre, Aragon, and Portugal were all growing up and gradually driving the Mahometans into the southern part, Andalusia. After many intermittent successes, as the capture of Toledo (1084) by Alfonso VI, the battle of Tolosa

(1212), gained by the Christians, was the turning point. After this Mahometan influence gradually declined. It was during the reign of Ferdinand (1217-1252), who united Castile and Leon and won back Seville and Cordova, that Gothic art took root, sown by the spirit of conquest and aided by the wealth of the conquered Moors. James, called the Conquerer (1313-1376), King of Aragon, pressed into the east of Spain until the kingdom of Granada was the only portion left to the Mahometans.

F. *Religion*

1. Moors. The essence of the Mahometan faith — the last of the three great religions which have arisen from among the Semitic nations — is contained in the words of the Koran, "There is no God but God, and Mohamet is His prophet." The Koran was compiled by Mahomet (born A.D. 570, died 632), from the Bible, Talmud, Apocryphal Gospels, and other sources. Most of the states which embraced Mahometanism became independent, and only yielded nominal obedience to the Chief Caliph. The prohibition in decoration and sculpture of the use of all natural objects, including the human and animal forms, probably led to the intricate from of geometrical surface decoration known as Arabesques, partly influenced by Byzantine art.
2. Constant warfare with the Moors gave a certain unity to Spain, the struggle being a war of religions as well as of races. Allegiance to the Papacy has been a characteristic of Spain, and Santiago was a pilgrimage center of more than national importance. The arrangement of the choirs and the size and importance of the chapels attached to the cathedrals were due to ritual.

THE RESULTANT ARTS

MOORISH ARCHITECTURE AND DECORATION

After the Moorish conquest of Spain in the 8th C., a series of buildings were erected which may be compared to Basilicas extended in width by numerous parallel arcades. In these, the

dome on pendentives, a usual feature in Saracenic architecture, is generally absent, and there is considerable ingenuity in geometrical design and colored decoration. Roman remains influenced the development.

General Characteristics

The essential requirements of the mosque were the controling elements of the plans — walls were constructed of local materials and ornamented with minute surface decoration, either in plaster, precious stones, or glazed tiles. The Horseshoe Arch was used as well as the Multifoil or Scalloped Arch. The ornament was chiefly surface decoration, regulated as far as motif was concerned, by the rules of the Koran which prohibited the copying of natural objects. The buildings were ornamented with geometric, intertwining designs treated with gorgeous coloring in red, white, blue, silver, and gold, producing a most brilliant fretted surface of "carpet-like" effect. Different types of ornament are:

1. Mnemonic ornament, consisting of inscriptions from the Koran
2. Surface ornament in various planes
3. Stalactite decoration

Historical Examples

The Mosque, Cordova (786) G 431, 432
The Alcazar, Seville (1350-69)
The Giralda, Seville (1195) Cathedral — G 464, 465
The ALHAMBRA, Granada (1309-1354) G 434
- Court of Lions G 436
- Hall of Judgment
- Court of the Alberca
- Hall of the Ambassadors

GOTHIC ARCHITECTURE

General Characteristics

The Gothic style was best developed in Catalonia, where, though on French lines as in most parts of Spain, it had a special character, owing to the grand scale of the single-span vaulted interiors. Leon Cathedral went beyond its French original at Amiens in the extreme of window opening and tenuity of its supports. The exterior was usually flat in appearance, owing

to the space between buttresses being utilized internally for chapels, and, generally there was a liking for excessive ornamentation without any regard to its constructive character. Contrary to Northern Gothic, broad wall surfaces and horizontal lines were special features of the style. The cloisters of many cathedrals were of special beauty. In a later period, the grafting of classical details on to Gothic forms produced some of the most picturesque features.

IMPORTANT EXAMPLES

S. Isidoro, Leon (1149)
Old Salamanca Cathedral (1120-1178)
Santiago de Compostela Cathedral (1078)
Burgos Cathedral (1230)
Toledo Cathedral (1227)
Barcelona Cathedral (1298)
S. Maria del Mar, Barcelona (1328-1383)
Seville Cathedral (1401-1520)
S. Juan de los Reyes, Toledo (1476)
Valenica Cathedral (1262)
Leon Cathedral (1260)

GOTHIC SCULPTURE IN SPAIN

CHARACTERISTICS AND PERIODS

A. Characteristics of the Earlier Gothic School
   1. Moorish elements in the taste for luxuriant decoration.
   2. Tendency to petrify the sacred figures into rigid idols.
   3. A more familiar naturalism.

B. The 13th Century
   1. Gallic fashions introduced at Burgos and Leon which were on the pilgrimage routes from France.
   2. Tombs at Leon and Salamanca.

C. The 14th Century
   1. The French manner won its way into all the important parts of Spain except those still in Moorish hands. Monumental work is to be found at —
      a. Navarre
      b. The eastern kingdoms of Catalonia and Aragon

D. The 15th and early 16th Centuries
   1. The French influences were supplanted by Flemish and eventually German models. Occasionally it was the

Burgundian modification of the Flemish style that was cultivated. The national genius declared itself not so much in single figures as in the way in which figures were grouped together and in the prodigality with which they were employed as decoration.

2. Reredos, choir-stalls, and tombs.

GOTHIC ART IN ITALY

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INFLUENCES

A. *Geography*

The Gothic, like the Italian Romanesque (See pages 69-70) started in the north of Italy because that section of the country was closer to the countries practicing the Gothic. The style was almost wholly confined to the North and Central divisions of the Peninsula. The main monuments are to be found in those liberty loving Italian cities like Venice, Pisa, Bologna, Milan, Florence, Siena, Orvieto, etc. What work is to be found in the south, is in Sicily.

B. *Climate*

A climate such as Italy's had begotten the classic — Gothic was an exotic growth.

C. *Geology*

In addition to the much used brick of the northern plains the Gothic saw the development of terra-cotta, many fine examples of which are to be seen in the architecture and sculpture of Venice, Milan, Pavia, Bologna, and other cities. The beautiful white marbles of the northern quarries were used in Milan (especially upon the cathedral) at Genoa, Verona, and Venice, while in central Italy colored marbles were used at Florence, Siena, Orvieto, Pisa, Lucca, and elsewhere. Southern Italy and Sicily are the homes of vari-colored marbles and volcanic stones, both of which were utilized in these sections.

D. *History*

The Gothic style in Italy may be said to have lasted from 1200 to 1450 although the Renaissance at Florence was well established by 1400. All during the first half of the 13th C. the German emperors and Popes were having difficulties. Some of these disputes involved North Italy, extending from Rome nearly to Venice. In spite of these disturbances the North Italian cities, ruled either by the representatives from the guilds or by their wealthy and influential families, became important commercially. Cities like Venice, Genoa, and Amalfi seem to have developed a strong Mediterranean commerce before the Crusades. This commerce expanding to the Orient brought wealth with the result that the N. Italians, the Lombards, became the bankers of the age. The wealth of the inhabitants enabled the cities to keep up the struggle for freedom against the German emperors. At the end of the struggle (1250) N. Italy was divided into a series of independent city states, Milan, Pisa, Florence, Genoa, Venice, etc. Often the local nobles usurped popular power and developed into despots. Most of the N. Italian cities, except Venice, lost their freedom in this way. The ruling families of these cities, like the Visconti, Medici and others, are famous in history. Italy remained divided until the last century gave the modern Kingdom.

Brief Chronology of Italian Events

1183 — Treaty of Constance. Germany made peace with Lombard cities.

1203 — Frederick II became Emperor of Germany. New quarrels opened with the Papacy. Reforms of Frederick in Sicily made strong the royal power in this section, held presumably as a fief from the Pope.
1226 — Further disputes between Germany and Lombard cities.
1228 — Church of San Francesco, Assisi, begun.
1228-1229 — Frederick II went upon crusade. Papal troops driven from German dominions.
1239-1250 — War of Frederick II with Popes Gregory IX and Innocent IV. Frederick excommunicated, 1239, death 1250; Siena Cath. begun 1245.
1266 — Battle of Beneventum; Chas. of Anjou conquered and slew Manfred, son of Frederick. Charles became king of Naples and Sicily.
1270-1284 — Genoa came into power under Doria.
1278 — Papal states recognized by Emperor Rudolf.
1282 — Sicilian vespers—all French in Sicily massacred.
1284-1299 — Naval power of Pisa destroyed by Genoa.
1289 — Palazzo Publico, Siena, erected.
1290 — Arnolfo di Cambio remodeled the Baptistry, Florence.
1294 — Arnolfo designed and began Santa Croce.
1298 — Palazzo Vecchio, Florence, begun.
1302 — Dante Alighieri banished from Florence, died Ravenna, 1321.
1307 — Papal seat removed to Avignon, France.
1308 — Visconti family became imperial viceroys of Milan.
1309 — Buon Bros. at work on facade of Doges Palace, Venice.
1334 — Campanile, Florence, begun by Giotto, completed 1387.
1350-1381 — Struggles between Venice and Genoa.
1377 — Pope's return to Rome.
1385 — Milan cathedral begun; Gothic work completed by 1845.
1387 — Venice expanded; gained possession of Corfu.
1395 — Visconti became Dukes of Milan.

1396 — Certosa, near Pavia, begun by Visconti.
1400 — Medici family acquired princely rank at Florence.
1409 —Naples conquered by Alfonso V. of Aragon.
1416 — Venetians defeated the Turkish fleet.
1420 — Work begun upon the Dome of Florence by Brunelleschi.
1430 — Ca d' Oro Palace, Venice.
1447 — Visconti line became extinct at Milan; republic established; Francesco Sforza, husband of last Visconti, seized the power and became Duke of Milan, 1450. Husband of Beatrice d'Este

E. *Political, Social and Economic Conditions*

Italy, like Germany, was disintegrating rather than unifying during the Gothic period. The small but strong city states and armies, navies and large merchant marines, were analogous to the petty states of Germany. The broken political conditions of Italy and the corresponding local pride and power are reflected in the varied architectural expressions of the style. The self reliant spirit that was generated in the commercial cities in the north of Europe is comparable with that generated in the Italian cities, and this very spirit made possible the Renaissance and the Reformation of the 15th and 16th C. The Italian medieval city had its guilds, trade and merchant, its fortifications, its factions as had medieval cities elsewhere in Europe. True democracy was missed. However, through the rise of local princes and dukes, the Italian citizens of the day enjoyed perhaps as free life as was lived in most European communities of the time.

F. *Religion*

The religious situation in Italy is as mixed as is Italian History. The constant struggle between the Popes and the Emperors, the Pope's domination by the French kings during the 14th C., and their struggle to build up a strong temporal domain, go to make up a large part of the checkered history. The papal seat at Avignon in France from 1307-1377, was returned to Rome by Gregory XI. Papal power spit and disputed during the Great Schism (1378-1417), but papal unity was again restored under

Martin V. Religious fervor, noted in France and England, was somewhat wanting in Italy in spite of the rise of the Franciscan Order founded by Francis of Assisi (1182-1226) and the activities of the Cistercians in Italy. Religious monuments may be accredited to the fine civic pride of the various cities like Milan, Florence, Siena, Venice and Orvieto, rather than to religious zeal. The pride of ruling families, who patronized artists and craftsmen, also helped to make possible these achievements. Secular architecture and its adornment with statuary and frescoes may be attributed to civic pride and private wealth.

G. *Literature*

The teachings of S. Francis of Assisi; the writings of Dante, Petrarch, Boccaccio, etc.

The Resultant Arts

ITALIAN GOTHIC ARCHITECTURE

General Characteristics

A northern style out of place in a southern climate. Italians had not the slightest conception of Gothic structural problems, caring only for decorative ideas. The style appears, in spite of interesting detail and use of color, a superficial and insincere vogue. The influence of Roman traditions was strong. Churches are especially noticeable externally for:

1. The flatness of the roofs.
2. The tendency to mask the aisle roofs by a mere screen wall forming the west facade, without reference to the slope of the roofs behind.
3. The great central circular window in the west front lighting the nave.
4. The flatness and comparative unimportance of the mouldings, their place being more than taken by the beautiful colored marbles with which the facades were faced, and the broad surfaces covered with fresco decorations. Ceramic work was used with skill and taste.

EXAMPLES

NORTHERN ITALY

Milan Cathedral, A. D. 1385-1410.
S. Petronio, Bologna, 1390.
The Certosa, Pavia, 1396.
S. Antonio, Padua, 1237-1307.
S. Giovanni e Paolo, Venice, 1260-1400.
S. Maria Gloriosa dei Frari, Venice, 1250-1280.
The Doges Palace, Venice, 1424-1442.
The Ca d'Oro Palace, Venice.

CENTRAL ITALY

Florence Cathedral, 1204-1462.
Campanile, Florence, 1324.
S. Maria Novella, Florence, 1278.
Palazzo Vecchio, Florence, 1298.
Palazzo Publico, Siena, 1289.
Loggia dei Lanzi, Florence, 1376.
Siena Cathedral, 1243-1284.
The Campo Santo, Pisa, 1278-1283.
Orvieto Cathedral, 1200.
Church of S. Francis, Assisi, 1228-1253.

ITALIAN GOTHIC SCULPTURE

I. *Introduction*

The Gothic period of Italian sculpture is usually defined as the work produced by Nicola d'Apulia about the middle of the 13th C. and his son Giovanni Pisano until the end of the 14th C.

II. *Artists and their works*:

Nicola d' Apulia (1205-1278)
- Pulpit of Pisan Baptistery, 1260.
- Pulpit of Siena Cathedral, 1265-66.

Giovanni Pisano (1250-1317)
- Pulpit for church of S. Andrea at Pistoia.
- Pulpit for Cath. of Pisa, 1302-1310.

Arnolfo of Florence.
- Baldacchino at Rome.
- Sculpture at S. Domenico, Orvieto.

Andrea di Ugolino (Andrea Pisano), (1270-1348).
First bronze doors of Baptistery of Florence.
Decorations for Giotto's Campanile.
Andrea Orcagna, (d. 1376.) Work in Or San Michele, Florence.
Lorenzo Maitani (c. 1275-1330).
Facade of Cathedral of Orvieto.

ITALIAN GOTHIC PAINTING

Introduction

Italy in the medieval period is to carry on the traditions of painting established by the Byzantine mosaic workers who had brought their arts to decorate the walls of Italian churches. When the painters gradually tried to substitute fresco painting, brought as a medium from classical time through the dark ages, they retained many of the pictorial conventions of the mosaic workers. There are two groups of early painters in the rival cities of Siena and Florence.

A. THE EARLY SIENESE SCHOOL

Schools

1. Manners and conventions.
2. Artists and their works.

DUCCIO, 1255-1319. He had evidently seen and studied the Byzantine paintings and enamels. He combined with a sense of grandiose composition a broad, if as yet not very delicate, feeling for line. He was the first to translate into true pictures, expressive groupings of figures, the painted chronicles of the Middle Ages, which pious souls had spelled out for centuries as a kind of Bible for the unlettered.

a. His works—The Maesta, in the Opera del Duomo of Siena, 1311.
Madonna and Saints in Siena Academy.
Crucifixion, Madonna, and other subjects.

b. His followers.
SIMONE MARTINI (1283-1344) worked in Avignon where he met Petrarch who immortalized him in a sonnet. He painted a portrait of Laura. In Siena he painted a portrait of Guidoriccio Fogliani de Ricci on horseback.

S. Caterina of Pisa, altarpiece of seven compartments. Chapel of S. Martin, Pisa.
LIPPO MEMMI (1357) Brother-in-law of Martini.
The LORENZETTI, Pietro and Ambrogio.
Frescoes in the Palazzo Publico, Siena.
Lower church of S. Francis at Assisi.
TADDEO DI BARTOLO, 1342-1422.

The weakness of the Sienese school was that it aimed rather at expression and emotion than at perfection of form. It seemed incapable of following the Florentines on the salutary path of naturalism while preserving its distinctive charm. By the middle of the 15th C., the vitality of the Sienese School was exhausted.

B. THE EARLY FLORENTINE SCHOOL

1. The inheritance from the Byzantines.
2. The artists and their works.
   CIMABUE, Florence (1240-1302)
   Works in S. Croce, Florence.
   S. Francesco, Pisa.
   Lower Church, Assisi.
   Cloister of S. Spirito, Florence.
   GIOTTO, Vespignano (1276-1337).
   Works at Assisi—32 scenes from life of S. Francis.
   Arezzo (duomo), Stoning of S. Stephen.
   High altar in Badia, Florence.
   Four chapels in S. Croce, Florence.
   Arena Chapel, Padua—~~Life~~ of Christ.
   Campo Santo, Pisa—Story of Job.
   S. Pietro, Rome, 5 scenes from Life of Christ.

Part III

RENAISSANCE ART

ILLUSTRATIONS SELECTED FROM UNIVERSITY PRINTS FOR STUDENTS IN FINE ARTS 453.

Architecture

Renaissance

G. 211 Florence. Palazzo Riccardi. Exterior.
G. 213 Florence. Palazzo Ruccelai. Facade.
G 214 Florence. Pazzi Chapel. Facade.
G 216 Florence. San Lorenzo. Interior.
G 221 Milan. Santa Maria delle Grazie East end and lantern.
G 224 Pavia. Certosa. Facade.
G 227 Rome. Palazzo Cancellaria. Facade.
G 228 Rome. Palazzo Farnese. Facade.
G 230 Rome. Palazzo Massimi. Court.
G 232 Rome. San Pietro in Montorio. Il Tempietto.
G 233 Rome. Piazza di San Pietro.
G 234 Rome. San Pietro in Vaticano. Nave and Crossing.
G 238 Venice. Ducal Palace. Court.
G 239 Venice. Library and Loggetta of Campanile.
G 241 Venice. San Giorgio Maggiore. Facade.
G 336 Blois. Chateau. Wing of Francis I, with Staircase.
G 338 Chambord. Chateau.
G 339 Chenonceaux. Chateau.
G 340 Fontainebleau. Cour du Cheval Blanc (Cour des Adieux).
G 342 Paris. Louvre. West side of Court.
G 346 Versailles. Palace from East.
G 428 London. St. Paul's. Nave and Choir looking East.
G 429 London. Whitehall. Banqueting Hall.

Sculpture

Renaissance

B 394 South Doors — Baptistery (S. Giovanni) Florence. Andrea Pisano.
B 404 Tabernacle — Or San Michele, Florence, Andrea Orcagna.

B 408 Tomb of Ilaria del Caretto — Cathedral, Lucca, Jacopo della Quercia.

B 417 North Doors — Baptistery (S. Giovanni), Florence — Ghiberti.

B 420 East Doors — Baptistery (S. Giovanni), Florence — Ghiberti.

B 429 Sacrifice of Abraham (competitive panel) — Bargello, Florence — F. Brunelleschi.

B 430 View of Cathedral — Florence — F. Brunelleschi.

B 434 St. George — Bargello, Florence — Donatello.

B 438 King David — Campanile del Duomo, Florence — Donatello.

B 439 Singing Gallery — Cathedral Museum, Florence — Donatello.

B 444 Gattamelata; equestrian statue — Piazza del Santo, Padua — Donatello.

B 447 Niccolo da Uzzano — Bargello, Florence —Donatello.

B 453 Singing Gallery — Cathedral Museum, Florence — Luca della Robbia.

B 459 Meeting of St. Francis and St. Dominic —Luca della Robbia. (Luca and Andrea) — Loggia di S. Paolo, Florence.

B 461 Bust of a Child — Bargello, Florence — Andrea della Robbia.

B 463 Madonna and Child —Lunette, Cathedral, Prato — Andrea della Robbia.

B 466 Medallion; Bambino — Innocenti, Florence, Andrea della Robbia.

B 468 Nativity; relief — Bargello, Florence — Giovanni della Robbia.

B 470 Marietta Palla Strozzi — Kais. Fried. Museum, Berlin — Desiderio da Settignano.

B 471 Tomb of Carlo Masuppini — S. Croce, Florence —Desiderio da Settignano.

B 474 Tomb of Leonardo Bruni — S. Croce, Florence — Bernardo Rossellino.

B 477 Bust of Mattio Palmeri — Bargello, Florence. Antonio Rossellino.

B 479 Bust of Pietro de' Medici — Bargello, Florence. Mino da Fiesole.

B 483 Pulpit — S. Croce, Florence — Benedetto da Majano.

B 489 Hercules strangling Antaeus — Bargello, Florence —Antonio del Pollajuolo.

B 492 David; statue — Bargello, Florence. Andrea del Verrocchio.
B 493 Bartolommeo Colleoni; equestrian statue — Venice — Andrea del Verrocchio.
B 494 Incredulity of Thomas — Or San Michele, Florence — Andrea del Verrocchio.
B 496 Boy and Dolphin; fountain group, Palazzo Vecchio, Florence — Andrea del Verrocchio.
C 442 Drunken Bacchus — Bargello, Florence. Michelangelo Buonarroti.
C 444 Pieta — St. Peter's, Rome — Michelangelo Buonarroti.
C 448 David — Academy, Florence — Michelangelo Buonarroti.
C 450 Tomb of Pope Julius II — S. Pietro in Vincoli, Rome — Michelangelo Buonarroti.
C 451 Moses; detail of 450 — Michelangelo Buonarroti.
C 452 Bound Slave — Louvre, Paris — Michelangelo Buonarroti.
C 455 Tomb of Giuliano de' Medici — New Sacristy, S. Lorenzo, Florence — Michelangelo Buonarroti.
C 456 Giuliano de' Medici; detail of 455 — Michelangelo Buonarroti.
C 464 The Deposition — Cathedral, Florence — Michelangelo Buonarroti.
C 481 Perseus and Medusa — Loggia dei Lanzi, Florence — Benvenuto Cellini.
C 485 Mercury — Bargello, Florence — Giovanni da Bologna.
C 495 Bust of Francesco d' Este I — Gallery, Modena. Lorenzo Bernini.

B.C. ART MAP OF ITALY.

PAINTING

Early Umbrian School

B 112 Adoration of Magi — Uffizi, Florence — Gentile da Fabriano.

Florentine School

B 115 Madonna of the Linaiuoli — S. Marco, Florence — Fra Angelico.
B 120 Annunciation — Upper Corridor, S. Marco, Florence — Fra. Angelico.
B 137 Battle of Sant' Egidio — National Gallery, London — Paolo Uccello.
B 139 Expulsion from Eden — Brancacci Chapel, Carmine, Florence — Masaccio.

B 140 Tribute Money — Brancacci Chapel, Carmine, Florence — Masaccio.
B 152 Madonna and Child and Two Angels — Uffizi, Florence — Fra Filippo Lippi.
B 154 Annunciation — Uffizi, Florence — Fra Filippo Lippi.
B 160 Detail, Journey of the Magi — Riccardi Palace, Florence — Benozzo Gozzoli.
B 167 Birth of Venus — Uffizi, Florence. Botticelli.
B 168 Allegory of Spring — Uffizi, Florence — Botticelli.
B 175 Adoration of Magi — Uffizi, Florence — Botticelli.
B 177 Madonna of the Magnificat — Uffizi, Florence — Botticelli.
B 184 Allegory (fresco from Villa Lemmi) — Louvre, Paris — Botticelli.
B 187 Hercules overcoming the Hydra — Uffizi, Florence — Antonio del Pollajuolo.
B 188 Portrait of Galeazzo Maria Sforza — Uffizi, Florence — Piero del Pollajuolo.
B 191 Baptism of Christ — Uffizi, Florence — Andrea del Verrocchio.
B 196 Scenes from Life of John the Baptist, Choir —S. M. Novella, Florence — Ghirlandajo.
B 203 Last Supper — Refectory, S. Marco, Florence —Ghirlandajo.
B 210 Vision of St. Bernard — Badia, Florence — Filippino Lippi.
B 217 Portrait of the Artist — Pitti, Florence — Filippino Lippi.

Umbrian School

B 224 Baptism of Christ — National Gallery, London — Piero della Francesca.
B 230 Portrait of a Lady — Poldi-Pezzoli, Milan — Piero della Francesca.
B 240 Angel with a Viol — Picture Gallery, Vatican, Rome — Melozzo da Forli.
B 250 Detail, Preaching of Antichrist, Chapel S. Brizio, Cath. Orvieto — Signorelli.
B 251 The Resurrection — Chapel S. Brizio, Cath. Orvieto — Signorelli.
B 263 Christ Delivering the Keys to Peter — Sistine Chapel, Vatican, Rome — Perugino.
B 265 St. Sebastian — Louvre, Paris — Perugino.
B 268 Crucifixion — S. M. Maddalena dei Pazzi, Florence — Perugino.

B 274 Aeneas Sylvius Piccolomini as Ambassador — Library, Cathedral, Siena — Pinturicchio.

School of Northern Italy

B 280 Madonna enthroned — National Gallery, London — Cosimo Tura.
B 281 Madonna enthroned, with Saints — Gallery, Bologna — Francesco Cossa.
B 283 Court of Isabella d' Este — Louvre, Paris — Lorenzo Costa.
B 288 Pieta; lunette — National Gallery, London — Il Francia.
B 296 Madonna and Child, with Saints — National Gallery, London — Andrea Mantegna.
B 312 Allegory; Wisdom Victorious Over the Vices — Louvre, Paris — Andrea Mantegna.
B 317 Drawing — Louvre, Paris — Pisanello.
B 325 Adoration of Kings —Kais. Fried. Museum, Berlin — Antonio Vivarini.
B 329 St. Mark With Saints; Triptych —Frari, Venice — Bartolommeo Vivarini.
B 330 Procession in Piazza San Marco — Academy, Venice — Gentile Bellini.
B 332 Portrait of Sultan Mohamet — Layard Col. Venice — Gentile Bellini.
B 334 The Dead Christ, Madonna and St. John —Brera, Milan — Giovanni Bellini.
B 344 Portrait of Doge Loredano — National Gallery, London — Giovanni Bellini.
B 352 Annunciation — National Gallery, London — Carlo Crivelli.
B 360 St. Ursula's Dream — Academy, Venice — Vittore Carpaccio.
B 365 St. George in Combat With the Dragon, S. Giorgio degli Schiavoni, Venice — Carpaccio.

Lombard School

C 3 The Last Supper, Refectory, S. M. delle Grazie, Milan — Leonardo da Vinci.
C 9 Head of Christ; drawing — Brera, Milan —Leonardo da Vinci.
C 10 Mona Lisa — Louvre, Paris — Leonardo da Vinci.
C 12 Virgin of the Rocks — Louvre, Paris—Leonardo da Vinci.

C 44 Madonna of the Rose-trellis — Brera, Milan — Bernardino Luini.

Florentine School

C 70 Holy Family — Corsini, Rome — Fra Bartholommeo.
C 86 Madonna of the Harpies — Uffizi, Florence — Andrea del Sarto.
C 91 Portrait of a Sculptor — National Gallery, London — Andrea del Sarto.
C 96 The Last Supper — S. Salvi, Florence. Andrea del Sarto.
MC 9 Ceiling of Sistine Chapel — Vatican, Rome — Buonarroti.
C 108 Creation of Man — Ceiling, Sistine Chapel — Buonarroti.
C 117 The Prophet Jonah — Ceiling, Sistine Chapel — Buonarroti.
C 127 Cumaean Sibyl — Ceiling, Sistine Chapel — Buonarroti.
C 134 The Last Judgment — East Wall, Sistine Chapel— Buonarroti.

Raphael and His School

C 147 Marriage of the Virgin — Brera, Milan — Raphael Sanzio.
C 156 La Belle Jardiniere — Louvre, Paris — Raphael Sanzio.
C 160 Dispute of the Sacrament — Camera della Segnatura, Vatican — Raphael Sanzio.
C 164 Parnassus — Camera della Segnatura, Vatican — Raphael Sanzio.
C 167 School of Athens — Camera della Segnatura, Vatican — Raphael Sanzio.
C 172 Portrait of Pope Julius II — Pitti, Florence — Raphael Sanzio.
C 176 Expulsion of Heliodorus — Camera d' Eliodore, Vatican — Raphael Sanzio.
C 188 Madonna della Sedia — Pitti, Florence — Raphael Sanzio.
C 194 Donna Velata — Pitti, Florence — Raphael Sanzio.
C 195 Portrait of Pope Leo X. Pitti, Florence — Raphael Sanzio.
C 196 Madonna di San Sisto — Gallery, Dresden — Raphael Sanzio.

School of Northern Italy

C 213 Adoration of the Magi — Brera, Milan — Correggio.
C 222 Venus, Mercury and Cupid — National Gallery, London — Correggio.
C 229 Marriage of St. Catherine —Louvre, Paris —Correggio.

C 247 Madonna enthroned, with SS. Francis and Liberale — Cath. Castelfranco — Giorgione.
C 253 The Concert — Louvre, Paris — Giorgione.
C 259 Madonna and Child (Gipsy Madonna), Imperial Gallery, Vienna — Titian.
C 264 Artless and Sated Love — Borghese, Rome — Titian.
C 266 The Man With the Glove. Louvre, Paris — Titian.
C 281 Madonna of the Pesaro Family. Frari, Venice — Titian.
C 301 The Deposition — Academy, Venice — Titian.
C 302 St. Barbara — S. M. Formosa, Venice — Palma Vecchio.
C 328 The Last Supper — Detail — S. Rocco, Venice— Tintoretto.
C 329 The Crucifixion — S. Rocco, Venice — Tintoretto.
C 346 The Marriage at Cana — Louvre, Paris — Paul Veronese.
C 351 — St. Helena Dreaming of the Cross. National Gallery, London — Paul Veronese.
C 356 Marriage of St. Catherine — S. Caterina, Venice — Paul Veronese.

Late 16th & 17th C.

C 384 Lorenzo the Magnficent — Uffizi, Florence — Giorgio Vasari.
C 392 The Entombment — Picture Gallery, Vatican, Rome — Caravaggio.
C 396 Apollo and the Hours (Aurora) — Casino Rospigliosi, Rome — Guido Reni.
C 397 The Archangel Michael — Capuchin Church, Rome — Guido Reni.
C 399 Judith With Head of Holofernes — Pitti, Florence — Cristofano Allori.

Early School of the Netherlands

D 1 The Ghent Altarpiece — St. Bavon, Ghent — Hubert & Jan van Eyck.
D 10 Holy Women at the Sepulchre — Col. of Sir Francis Cook, Richmond — Hubert van Eyck.
D 13 Jean Arnolfini and Wife — Nat. Gallery, London — Jan van Eyck.
D 20 Adoration of the Magi; center of Triptych — Alte Pinakothek, Munich — Roger van der Weyden.
D 39 Shrine of St. Ursula — St. John's Hospital, Bruges — Hans Memling.

D 57 Life of St. Anne; Center of Triptych — Museum, Brussels — Quentin Metsys.

School of the Netherlands

D 67 Ecce Homo — Museum, Antwerp — Jan Gossaert.
D 90 Queen Mary of England — Prado, Madrid — Antonio Mor.
D 93 Peasant Wedding — Imperial Gallery, Vienna — Pieter Brueghel, the Elder.

Late Flemish

D 99 Legend of St. Hubert —Kais. Fried. Museum, Berlin — Jan Brueghel.
D 104 Rubens and Isabella Brandt — Alte Pinakothek, Munich — Peter Paul Rubens
D 106 Descent from the Cross; Center of Triptych, Cathedral, Antwerp — Rubens.
D 121 Henry IV Receiving the Portrait of Marie de Medicis — Louvre, Paris — Rubens.
D 139 Helena Fourment — Hermitage, St. Petersburg — Peter Paul Rubens.
D 172 Portrait of Van Dyck — Pitti, Florence — Anthony van Dyck.
D 175 Charles I of England — Louvre, Paris — Anthony van Dyck.
D 189 Portrait of Cromwell — Pitti, Florence — Sir Peter Lely.

Dutch School

D 194 Laughing Cavalier — Wallace Col., London — Frans Hals.
D 201 La Bohemienne — Louvre, Paris — Frans Hals.
D 232 Rembrandt and Saskia — Gallery, Dresden — Rembrandt van Rijn.
D 243 Rembrandt's Mother — Imperial Gallery, Vienna — Rembrandt van Rijn.
D 256 Man With the Helmit — Kais. Fried. Museum, Berlin — Rembrandt van Rijn.
D 295 The Guitar Lesson — Nat. Gallery, London — Gerard ter Borch.
D 313 The Young Bull — Mauritshuis, the Hague — Paulus Potter.
MD 3 River Landscape with Windmill — Ryks Museum, Amsterdam — Jacob van Ruisdael.

D 329 Sleeping Sportsman — Wallace Col., London — Gabriel Metsu.
D 333 Maternal Care — Ryks Museum, Amsterdam — Pieter de Hooch.
D 337 Gentleman and Lady Drinking Wine — Kais. Fried. Museum, Berlin — Johannes Vermeer.
D 343 Grace Before Meat — Ryks Museum, Amsterdam — Nicolaes Maes.
D 353 Middleharnais Avenue — Nat. Gallery, London — Menidert Hobbema.

German School

D 391 Portrait of Dürer — Alte Pinakothek, Munich — Albrecht Dürer.
D 398 Legend of St. Eustace; Engraving — Albrecht Dürer.
D 416 Portrait of a Lady — Nat. Gallery, London — Lucas Cranach, the Elder.
D 437 Robert Cheseman With Falcon — Mauritshuis, the Hague — Hans Holbein, the Younger.
D 440 Christina, Princess of Denmark — Nat. Gallery, London — Hans Holbein, the Younger.

French Painting

E 3 Francis I-Louvre, Paris-Jean Clouet.
E 7 Shepherds of Arcadia-Louvre, Paris-Nicolas Poussin.
E 9 Embarkation of the Queen of Sheba-Nat. Gal., London — Claude Gellée (Lorrain).
E 12 Cardinal Richelieu-Louvre, Paris-Philippe de Champaigne.
E 14 Madame de Maintenon-Versailles-Pierre Mignard.
E 17 St. Paul preaching at Ephesus-Louvre, Paris-Eustache Le Sueur.
E 19 Alexander Entering Babylon-Louvre, Paris-Charles Le Brun.

Part III

OUTLINE OF COURSE IN THE HISTORY OF RENAISSANCE ART (F. A. 453)

I. Bibliography (General)

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Van Dyke —"History of Painting."— N. Y., Longmans, Green & Co., 1915.

II. The Meaning of the Renaissance

1. Origin. 2. Causes. 3. Contributions.

III. Forerunners of the Renaissance

1. In Religion
   St. Francis of Assisi (1182-1226).
2. In Literature.
   Dante (1265-1321).
   Petrarch (1304-1374)
   Boccaccio (1313-1375)
3. In Architecture and Sculpture.
   Arnolfo di Cambio (1240-1311).
   Nicolo Pisano (1206-1280).
   Giovanni Pisano (1250-1320).

Andrea Orcagna (1308-1368).
Lorenzo Maitani (1275-1330).
Giotto (1267-1337).

4. In Painting.
   Sienese School.
   Duccio (1285-1320).
   Simone Martini (1283-1344).
   Lorenzetti, Ambrogio and Pietro (1300-?).
   Florentine School.
   Cimabue (1240-1303).
   Giotto (1267-1337).

IV. Location

Italy —(Florence, Venice, Milan, Lucca, Padua, Vicenza, Pisa, Genoa, Rome, Etc.)

France Spain Germany Holland Belgium England

V. Time

From the beginning of the 15th C. through the 17th C.

Renaissance Art in Italy

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Influences

A. *Geography*

Locate on map of Italian peninsula the Papal States; Kingdom of Naples; Duchy of Milan; Republics of Genoa, Florence and Venice as well as cities mentioned above.

B. *Climate*

C. *Geology*

Marble quarries, clay deposits, etc.

D. *History*

Brief survey of important events in the political history of Italy.

1376 — Return of Popes from Avignon to Rome.

1400 — Florence became center of greatest importance.
1409 — Kingdom of Sicily joined to Aragon; Alfonso V.
1415 — Council of Constance; Martin V elected Pope.
1433 — Peace of Ferrara; Banishment of Cosimo de Medici.
1450 — Francesco Sforza controlled Milan.
1478 — Conspiracy of the Pazzi.
1494 — Chas. VII of France entered Italy.
1496 — Fra. Girolamo Savonarola put to death.
1500 — Louis XII of France conquered Duchy of Milan.
1501 — Caesar Borgia made Duke of Romagna.
1504 — Ferdinand of Spain and Sicily conquered Naples.
1511 — Julius II formed Holy League; Medici returned to Florence.
1525 — Chas. V became master of Lombardy.
1527 — Sack of Rome; Medici driven out of Florence.
1530 — Fall of Florence; Chas. V crowned Emperor.
1555 — Fall of Siena.

E. *Social and Political Conditions*

A new intellectual movement manifested itself in art and in literature causing a revolt against medieval art. The Fall of Constantinople in A. D. 1453 caused an influx of Greek Scholars into Italy, whose learning was an important influence in an age which was ripe for a great intellectual change. A revival of learning in many fields took place — . e., M.S. of Greek and Latin authors were translated, such as Vitruvius' book on architecture written in B. C. 50. There was a general wave of national enthusiasm and patriotic feeling and an endeavor to assimilate the Old Roman magnificence in art. The artists of the period were often at the same time sculptors, painters and architects, especially in Florence where commercial prosperity ran high. It is worthy to note that the golden florin was first coined in that city in 1252, and soon became the general standard of value in Europe. Rival parties in most cities were engaged in constant hostilities.

F. *Religion*

The invention of printing, which aided the spread of knowledge, the spirit of inquiry, and the diffusion of freedom of thought led men into a new interpretation of the Christian religion. In the north this often led to a break

from the Church at Rome, but in Italy where the Reformation took no hold, and where comparatively few churches had been built in the Gothic manner during the Middle Ages, a great revival of ecclesiastical architecture took place. In every important town Renaissance churches were carried out on a grand scale with a wealth of decoration in sculpture and painting. Later the Jesuits who headed the counter-reformation carried the Italian Renaissance style into all parts, giving it, however, oftentimes a debased character.

Florence produced the great Dominican preacher, Savonarola, whose reforming energy divided the city and swayed its policy. He looked to the French king to call a general council to reform the church. In art he tended to the Puritan theory, and although suppressed by the Pope, his influence on the minds of his generation was not lost, the Sistine frescoes bearing witness to his power over Michelangelo.

Rome was restored to a position of importance by the return of the popes from Avignon in 1376. In 1415, the Council of Constance enabled the popes to take a more prominent position as Italian princes. Their temporal dominions increased especially under Caesar Borgia, nephew of Alexander VI, and under the warlike and ambitious Julius II who often combined his sacred and secular capacities as when he besieged Bologna in person.

Venice continued to maintain a semi-independence of the Pope, her interests being more in commercial pomp than in religious zeal. Strong loyalty to the State, even among the clergy was manifested during the attempted interdict of Paul. The learned theologian, Paolo Sarpi (1552-1623), was the advisor of the State during this crisis (1607). The tolerance of Venetian policy is shown by the erection of the Greek Church, an interesting example of the local Renaissance.

G. *Literature*

Petrarch (1304-1374) and Boccaccio (1313-1375) aided in the spread of the newly-discovered classic literature. Politian (Polziano) (1454-1494) may be cited as an example of the literary geniuses who were influencing art production.

THE RESULTANT ARTS

ARCHITECTURE

BIBLIOGRAPHY

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CLASSIFICATION OF BUILDINGS

I. Schools.
   Florentine.
   Roman.
   Venetian.

II. The Renaissance is a period where the personality of the architect is important, so work of each school may well be further classified as to author.

III. The division between ecclesiastical and secular architecture may be used as a further classification.

STRUCTURAL PRINCIPLES

In imitation of the ancient builders, the Italian Renaissance architects used the lintel, arch and vault, employing stone, brick and mortar as local conditions suggested. Plans were of formal simplicity whenever possible. Open arcades, barrel vaults and domes on pendentives were employed. The Roman orders were formulized and structural forms became merely decorative.

DECORATIVE SYSTEM

Classical motifs in mouldings and carved ornaments were revived. The orders as established by such authorities as Vignola, Peruzzi or Palladio were extensively used, combined with the arch. Fresco painting, tile and mosaic, and metal work added color to the architecture. Tuscan, Doric, Ionic, Corinthian and Composite orders with their charcteristic decorations and proportions were used.

HISTORICAL EXAMPLES

The Florentine School

BRUNELLESCHI (A. D. 1377-1446)

Dome of Florence Cathedral (1420-1434)

S. Lorenzo, Florence (1425)

arcade - the Certosa, Pavia - Borgognone

Pazzi Chapel, Florence (in S. Croce) (1420)
Riccardi Palace (1430) Michellozzo (1397-1473) associated
Pitti Palace (1440)

ALBERTI (1405-1472)
Rucellai Palace, Florence (A. D. 1451-1455)
S. Francesco, Rimini (A. D. 1447-1455)
Sta. Maria Novella, Florence (1470)
S. Andrea, Mantua (1472-1512)

CRONACA (Simone Pollajuolo) (1454-1509)
Strozzi Palace, begun by Benedetto da Majano (1442-1497)
Gaudagni Palace
Courtyard of Palazzo Vecchio
Church of San Bartolommeo at San Miniato

The Roman School

BRAMANTE (1444-1514)
S. Maria della Grazie, Milan (1492)
Cancellari Palace (1495-1505)
Giraud Palace (1503)
Cortile of S. Damaso, Cortile delle Loggie, and the Greater and the Lesser Belvedere Courts in the Vatican (1503)
Tempietto in S. Pietro in Montorio (1502)
Projects for St. Peters

BALDASSARO PERUZZI (1481-1536)
The Massimi Palace, Rome (1536)
Villa Farnesina, Rome (1506)

ANTONIO DA SANGALLO, the younger, (1485-1546)
Farnese Palace, Rome

RAPHAEL (1483-1520)
Facade of S. Lorenzo in Miranda
Villa Madama (1516)
Pandolfini Palace (1530) (ten years after Raphael's death)

GUILIO ROMANO (1492-1546)
Palazzo del Té, Mantua

BAROZZI DA VIGNOLA (1507-1537) (author of Five Orders of Architecture)
Villa of Pope Julius (1550)
Palace of Caprarola
S. Andrea, Rome (1550)
Two small cupolas of St. Peters
Municipal Palace at Bologna

MICHELANGELO (1475-1564)
Dome of St. Peter
Palaces of the Capitol (1540-1644)
Additions to Church of S. Lorenzo in Florence
FONTANA (1512-97)
Papal Palaces (1574-1590) on the Lateran, Quirinal and Vatican Hills
Portico of S. Giovanni in Laterano (1586)

Venetian School

ANTONIO RIZZI (Bregni) (15th C.)
Court of the Doges' Palace
SCAMOZZI (1552-1616)
Square of S. Mark (1536) adjoining Sansovino's Library
SANSOVINO (1460-1529)
Library of S. Mark (1536)
Zecco or Mint (1536)
Cornaro Palace (1532)
S. Giorgio dei Greci (1538)
PIETRO LOMBARDO (d. 1519)
Vendramini Palace (1481)
Scuola di S. Marco (1485-1533)
S. Maria dei Miracoli (1480)
TULLIO LOMBARDO (d. 1559)
S. Salvatore (1530)
SANMICHELI (1484-1554)
Grimani Palace
PALLADIO (1518-1580)
Facade of S. Francesco della Vigna (1562)
S. Giorgio Maggiore (1560) Facade by Scamozzi
LONGHENA (1604-1675)
Pesaro Palace (1650-1680)
S. Maria della Salute (1632)

Vicenza

PALLADIO (1518-1580)
Palazzo Barbarano (1570)
Palazzo Chierecati (1560)
Palazzo Tiene (1556)
Palazzo Capitanio (formerly Prefitizo)
Palazzo Valmarana (1556)

SCULPTURE

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I. *Subjects and Conventions*
   1. The inheritance from the past.
   2. Classicism vs. Christianity.

II. *Materials and Technique*

III. *Schools, Periods, Sculptors and their works*
   1. FLORENTINE SCHOOL
      A. The First Half of the Quattrocento
      Lorenzo Ghiberti (1378-1455)
         North Doors of the Baptistery, Florence
         East Doors of the Baptistery, Florence
      Donatello (1386-1466)
         First period:
            Poggio; St. Mark; St. George; Il Zuccone; "Martelli" St. John; Tomb of John XXIII; Panel for font in Baptistry at Siena.
         Second period:
            Tabernacle at St. Peters, Rome; Bronze David; Relief of Little St. John; Annunciation at Santa Croce; Cantoria for Cathedral of Florence; Pulpit at Prato; Cupid; Judith.

Third period:
Equestrian portrait of Gattemalata; High altar at Padua Reliefs of Madonna and Child; Portraits.
BERNARDO ROSSELLINO (1409-1464)
Tomb of Leonardo Bruni (designed by Alberti)
LUCCA DELLA ROBBIA (1400-1482) (Glazed terra-cotta)
Singing Gallery in the Opera del Duomo.
Bronze doors to Sacristy, Duomo.
Numerous representations of Madonna and Child.

B. SECOND HALF OF THE QUATTROCENTO

THE CULTIVATORS OF SENTIMENT

ANDREA DELLA ROBBIA (1435-1528)
Medallions for Hospital of the Innocenti, Florence.
Altarpiece, S. Maria degli Angeli, Assisi.
Many works in glazed terra-cotta.
GIOVANNI DELLA ROBBIA (1469-1530)
DESIDERIO DA SETTIGANO (1428-1464)
Madonna and Child, Palazzo Panchatichi, Florence.
Tomb of Carlo Marsuppini, S. Croce.
Bust of Princess of Urbino.
MINA DA FIESOLE (1431-1484)
AGOSTINO DI DUCCIO (1418-1481)

THE EXTREME REALISTS

ANTONIO POLLAIUOLO (1432-1498)
Hercules and Antaeus
Tomb of Sixtus IV
Bust of Warrior
VERROCCHIO (1435-1488)
David
Equestrian Portrait of Colleoni
Putto with Dolphin
Relief of Madonna and Child

INTERMEDIATE BETWEEN SENTIMENTALISTS AND REALISTS

ANTONIO ROSSELLINO (1427-1478)
Little St. John in Bargello
Bust of Matteo Palmieri
BENEDETTO DA MAIANO (1442-1497)
Pulpit of S. Croce, Florence

Altar of the Annunciation, Church of Mt. Olive at Naples
Bust of Pietro Mellini
and others

2. SIENESE SCHOOL
JACOPO DELLA QUERCIA (1374-1428)
Fonte Gaia, Siena
Font in Sienese Baptistery
Tomb of Ilaria del Carretto, Cath. at Lucca

3. LOMBARD SCHOOL
The MANTEGAZZA, Cristoforo and Antonio (Late 15th C.)
AMADEO (1477-1522)
Tomb of Bartolommeo Colleoni, S. Maria Maggiore at Bergamo

4. VENETIAN SCHOOL
RIZZO (d. 1499 or 1500)
The LOMBARDI *(Pietro and his sons Antonio and Tullio)* (active c. 1462)

5. ROMAN SCHOOL
Rome drew artists from other schools

6. SOUTHERN ITALY
FRANCESCO LAURANA (1425-1502)

C. THE HIGH RENAISSANCE OF THE 16TH CENTURY (IL CINQUECENTO)

MICHELANGELO BUONARROTI (1475-1564)
1. His life.
2. His relation to the Antique.
3. His works.

I. Early Period in Florence, Bologna, Rome (1475-1505).

Battle of Centaurs and Lapiths, Casa Buonarroti, Florence
Bacchus, Bargello
Pieta, St. Peters, Rome
Madonna and Child, Cathedral, Bruges
David, Academy, Florence
Holy Family Tondo, Bargello
Madonna of the Steps, Casa Buonarroti, Florence

II. Second Period in Rome under Pope Julius II (1505-1512)
Work on the Tomb of Pope Julius
Moses, San Pietro in Vincoli, Rome
The Bound Slaves, Academy, Florence

III. Third Period in Florence with Medici Family (1512-1535)
Tomb of Giuliano, Sacristy of San Lorenzo, Florence
Tomb of Lorenzo, Sacristy of San Lorenzo, Florence

IV. Late Period in Rome (1535-1560)
Dome of St. Peter's and group on Capitoline Hill
Pieta, Cathedral, Florence

D. THE LATE RENAISSANCE, 16TH C. SCULPTORS DIFFERING FROM MICHELANGELO

JACOPO SANSOVINO (1486-1570)
Bacchus of the Bargello
Tomb of Doge Francesco Venier in S. Salvatore
BENVENUTO CELLINI (1500-1571) (Read his autobiography)
Salt-cellar of Francis I
Bronze Nymph in the Louvre
Perseus
GIOVANNI BOLOGNA (1524-1608)
Flying Mercury
Fountain of Oceanus, Boboli Gardens
Equestrian statue of Cosimo I, Piazza della Signoria, Florence

PAINTING

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(See Bibliography for Individual Artists)

I. *Subjects and Conventions.*

1. Painting, the Servant of the Church.
Madonnas and Saints
Narratives
Portraits

II. *Materials and Technique.*

Fresco
Oil
Tempera

III. *Schools, Artists and Works.*

1. FLORENTINE SCHOOL
(Its fore-runners — Cimabue and Giotto)

A. Fifteenth Century Painters

Masolino (1384-1440)
Frescoes in the Brancacchi Chapel, Church of the Carmine, Florence.
Frescoes in San Clemente, Rome.
Frescoes in The Baptistry at Castiglione d'Olna.
Tempera panel, Madonna in Glory, Naples.

MASACCIO (1401-1428)

Frescoes in the Brancacci Chapel, Church of the Carmine, Florence.

Fresco, Trinity, S. Maria Novella, Florence.

FRA ANGELICO (1307-1455) Douglas—"Fra Angelico." London, Geo. Bell & Sons, 1902.

First period at Cortona, Foligno, Fiesole (1387-1436)

Madonna della Stella (tempora)

Madonna of the Linaiuoli (tempora)

Coronation (tempera)

Madonna Annalena

Perugian Madonna

Last Judgment

Second Period in Convent of San Marco, Florence (1436-1447)

Fresco decoration in the cells of the monks

Third Period at Rome (1447-1455)

Frescoes in the Studio of Nicolas V in the Vatican

FRA FILIPPO LIPPI (1406-1469)

His life and work (see Robert Browning's Poem)

His Paintings

Annunciation, National Gallery, London

Coronation, Uffizi, Florence

Nativity, Berlin

Madonna, Uffizi

Tondo with Madonna and Child, Pitti.

Choir of Church at Prato.

BENOZZO GOZZOLI (1420-1498)

Decorations in the Chapel of the Riccardi Palace, Florence

Frescoes in the Campo Santo, Pisa

THE SCIENTISTS AS PAINTERS

UCELLO (Paolo di Dono) (1397-1475)

ANDREA DEL CASTAGNO (1390-1457)

DOMENICO VENEZIANO (1400-1461)

ALESSIO BALDOVINETTI (1425-1499)

ANTONIO POLLAIUOLO (1429-1498)

PIERO POLLAIUOLO (1441-1496?)

ANDREA DEL VERROCCHIO (1435-1488)

BOTTICELLI (Alessandro Filipepi) (1447-1510)

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His Life and Personality
His Style and Technique
His Works
Fortitude, Uffizi
Judith, Uffizi
Death of Holofernes, Uffizi
Adoration of the Magi, Uffizi
Primavera, Uffizi
St. Augustine, Church of the Ognissanti, Florence
Pallas and Centaur, Pitti Palace
Moses and Daughters of Jethro, Sistine Chapel
Madonna of the Magnificat, Uffizi
Madonna of the Pomegranate, Uffizi
Madonna of the Book, Poldi-Pezzoli, Milan
Chigi Madonna, Fenway Court, Boston
Mars and Venus, National Gallery, London
Birth of Venus, Uffizi
Nativity, National Gallery, London

GHIRLANDAJO (1449-1494) Davies —"Ghirlandajo." London, Methuen & Co., 1909.
Characteristics of His Art
His More Important Works
Calling of Peter and Andrew, Sistine Chapel, Vatican, Rome
Adoration of the Magi, Academy, Florence
Adoration of the Magi, Ospedale Degli Innocenti, Florence
Life of Virgin and of St. John Baptist, Choir S. M. Novella, Florence
Visitation, Louvre
Old Man and Child, Louvre

FILIPPINO LIPPI (1457-1504)
Characteristics
Works
Frescoes in the Brancacci Chapel, Church of Carmine, Florence
Altarpieces; Vision of St. Bernard, Church of Badia. Florence
Annunciation, Naples
Corsini Madonna

Berlin Madonna
Madonna and Saints, Uffizi
Work in the Church of Sta. Maria Sopra Minerva, Rome
Work in the Strozzi Chapel, Sta. Maria Novella, Florence

LEONARDO DA VINCI (1452-1519)

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Siren—"Leonardo da Vinci." New Haven, Yale University, 1916.
Merejkowski—"Romance of Leonardo da Vinci." N. Y., Putnams, 1901.

Life, Character and Interests
Work by Periods
1 Early Period in Verrocchio's Workshop
Angel's in Verrocchio's Baptism of Christ
Adoration of the Magi (unfinished)
Annunciation (either by Leonardo or Verrocchio)
2 Milanese Period (1482-1499)
Madonna of the Rocks, Louvre
The Last Supper, Santa Maria della Grazia, Milan
3 Period of His Wanderings (1489-1515)
Mona Lisa or La Gioconda, Louvre
Drawings
4 Period with Francis I in France (1515-1519)

MICHELANGELO (1475-1564) (Connect with Michelangelo as architect and sculptor — consult bibliography, page 133).
As a Painter
Ceiling of the Sistine Chapel (1508-1512)
Subject, Composition and Interpretation
The Doni Holy Family
The Last Judgment (1536-1541)

LESSER PAINTERS OF THE HIGH RENAISSANCE IN FLORENCE AND MILAN

Pupils of Leonardo
- SOLARIO (1465-1515)
- BOLTRAFFIO (1467-1516)
- AMBROGIO DA PREDIS (1482-1506)

PIERO DI COSIMO (1462-1521)

ANDREA DEL SARTO (1486-1531)
Famous works:
- Madonna of the Sack, Santa Annunciata Cloister, Florence
- Last Supper, San Salvi Monastery, Florence
- Madonna of the Harpies, Uffizi

FRA BARTOLOMMEO (1475-1517) (Baccio della Porta)
Famous works:
- Madonna and Saints, Lucca
- Pieta, Pitti Palace
- Madonna Enthroned

ALBERTINELLI (1474-1515)
Famous works:
- Visitation, Uffizi
- Annunciation, Uffizi

2. THE UMBRO-FLORENTINE PAINTERS

GENTILE DA FABRIANO (1360-1428) Early Umbrian

PIERO DELLA FRANCESCA (1416-1492)
Works:
- Choir of San Francesco, Arezzo
- Baptism, National Gallery, London
- Portraits of Duke and Duchess of Urbino, Uffizi

LUCCA SIGNORELLI (1441-1523)
Works:
- Doubting Thomas, Sacristy at Loreto
- Pan, Berlin
- Madonna, Uffizi
- Last Judgment, Chapel of San Brizio, Orvieto Cath.

MELLOZZO DA FORLI (1438-1494)
Works:
- Decoration of apse of Church of the Holy Apostles from which are the angels now in the Sacristy of St. Peters, Rome.
- Annunciation, Uffizi

3. UMBRIAN PAINTING
   A. THE UMBRIAN CHARACTERISTICS
   B. THE PAINTERS
   NICCOLO DA FOLIGNO (1430-1502)
   BONFIGLI (1420-1496)
   FIORENZO DI LORENZO (1440-1521)
   PERUGINO (1446-1523)

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Character
Works
Delivery of the Keys to St. Peter, Sistine Chapel, Rome
Madonna, Child and Saints (numerous examples)
Pieta, Pitti Palace
The Crucifixion, Santa Maria Maddalena dei Pazzi, Florence
LO SPAGNA (1500-1528 active)
PINTURICCHIO (1454-1513) Goffin —"Pinturicchio." Paris, Laurens.
Character
Works
Borgia Apartments in the Vatican for Alexander VI
Baptism, Sistine Chapel, Rome
Library of the Piccolomini, Cath. at Siena
RAPHAEL (1483-1520) (Raphael Sanzio) INTERNATIONAL SCHOOL

BIBLIOGRAPHY

Cartwright —"Raphael." London, Duckworth, 1914
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Lavery —"Raphael." N. Y., Stokes
Oppe —"Raphael." London, Methuen
Muntz —"Raphael." Paris, Hachette & Co., 1914
His Life
His Character
Periods of His Work
1. The early or formative period
a. At Urbino (1483-1500)
Influence of father and Timoteo Viti
Works — Dream of a Knight, London
Three Graces at Chantilly

Apollo and Marsyas, Louvre
S. Michael, Louvre

b. At Perugia
Influence of Perugino
Works — Coronation of Virgin
Crucifixion in Citta di Castello
Spozalizio, Milan
S. George and Dragon, Louvre

2. Florentine Period (1504-1508)
S. Catherine of Alexandria
Maddalena Doni
Belle Jardiniere
Madonna of the Baldachino, Pitti
Holy Family, Louvre
Madonna del Gran Duca, Pitti
Madonna Colonna, Berlin

3. Roman Period (1508-1520)
a. Vatican Stanze
Disputa
Parnassus
School of Athens
"Bible," etc.
b. Portraits
Donna Velata, Pitti
Julius II
Leo X
c. Religious Pictures
Madonna della Sedia
Madonna di San Sisto
Transfiguration

NORTHERN ITALIAN SCHOOLS OF PAINTING

A. School of Ferrara

Gardner —"Painters of School of Ferrara." N. Y., Scribner, 1911.

Artists:
Tura (1430-1495)
Cossa (1435-1480)
Roberti (1430-1496)
Costa (1460-1535)
Dosso Dossi (1479-1541)

B. SCHOOL OF FERRARA-BOLOGNA

Rouches —"La Peinture Bolonaise." Paris, Alcan, 1913.

Artists:

FRANCIA (1450-1517)

TIMOTEO VITI (1467-1524)

CORREGGIO (1494-1534) (Moore, "Correggio,"— N. Y., Scribner, 1906). (Ricci, "Correggio,"— N. Y., Scribner, 1898).

Holy Night, Dresden.
Mercury Instructing Cupid, London.
Ecce Homo, Nat. Gallery, London.
Madonna, S. Francis, Dresden.
Assumption, Dome, Parma.
Marriage of S. Catherine, Louvre.

C. SCHOOL OF LOMBARDY

Artists:

FOPPA (1427-1502).

LUINI (1475-1531).

D. SCHOOL OF PADUA

SQUARCIONE (1394-1474) and his school.
Bartolommeno Vivarini (1431-1499).
Antonello da Messina (1430-79).
Carlo Crivelli (1440-1493) (Rushforth —"Carlo Crivelli"— London, Bell, 1900).
Jacopo Bellini (1430-1470).

MANTEGNA, Andrea (1431-1506) (Cruttwell —"Andrea Mantegna." London, Bell, 1901).
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Parnassus, Louvre.
Madonna and Angels, Brera.
Dead Christ, Brera.
Dancing Muses, Louvre.
Madonna of the Rocks, Uffizi.

E. VENETIAN SCHOOL

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General Character

Early Artists

Bellini, Jacopo (See above)
Gentile (1429-1507).
Procession, Piazza S. Marco.
Portrait of Mohomet II.
Miracle of Cross.
Two Venetians.
Bellini, Giovanni (1430-1516) (Fry —"Giovanni Bellani." N. Y., Longmans, 1901).
Early Period.
Crucifixion, Venice.
Agony in Garden, London.
Madonna, Brera.
Middle Period (1460-1490).
Transfiguration, Naples.
Coronation of Virgin, Pesaro.
Altar piece, Church of Frari, Venice.
Madonna between S. Paul and S. George.
Allegory, Uffizi.
Late Period (1490-1516).
Portrait of Doge Loredano.
Alvise Vivarini (1461-1503).
Carpaccio (1478-1522) (Molmenti & Ludwig —"Life & Works of Vittoria Carpaccio"— London, Murray, 1907).
Jacopo Palma (Vecchio) (1480-1528).
Giorgione (1478-1510).

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Castelfranco Madonna, Child and Saints.
Judgment of Solomon, Uffizi.
Apollo and Daphne, Venice.
Gypsy Madonna, Venice.
Venus, Dresden.
Portrait of a Young Man, Berlin.

Knight of Malta, Uffizi.
Shepherd Boy, Hampton Court.
Concert Champêtre, Louvre.
The Concert, Pitti.
Christ Bearing the Cross, Fenway Court Collection, Boston.

SEBATIANO DEL PIOMO (1485-1547).

TITIAN (1477-1576).

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His Life and Influences.
His Works.
His Early Growth (1476-1510).
S. Mark Enthroned.
Madonna Groups.
Madonna With S. Antony, Uffizi.
Second Period (1510-1530).
Flora.
Sacred and Profane Love.
Assumption of the Virgin.
Madonna of the Pesaro Family.
Central Period (1530-1545).
Duke and Duchess of Urbino.
Young Englishman.
Madonna With S. Catherine.
Late Period.
Portraits of Daughter Lavinia, the Pope, the Emperor, Philip II, etc.
Reclining Venus, Danae, and Kindred Themes.
Supper at Emmaus.
Jupiter and Antiope.
Latest Period.
Portrait of Himself.
Pieta.

TINTORETTO (1518-1592) (Jacopo di Battista Robusti).

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Osmaston —"Art & Genius of Tintoretto"— London, Bell, 1915.
Phillips —"Tintoretto"— London, Methuen, 1911.

His Life and His Works classed in three periods.

The Early Period (before 1548) Influence of Giorgione and Titian.

Adam and Eve, Cain and Abel. Venice.
Worship of the Golden Calf. S. M. del 'Orto, Venice.
Last Judgment. S. M. del 'Orto, Venice.
Susanna and the Elders, Vienna.
Presentation of the Virgin, S. M. del 'Orto, Venice.
Calvary of S. Cassiano.

Central Period (1548-1578).

Miracle of S. Mark.
Last Supper.
Flight Into Egypt.
Magdalen.
Massacre of Innocents.
Annunciation.
Visitation.
Christ Before Pilate.
Calvary.

} School of San Rocco. 1560-

Marriage of Cana, Salute, Venice.
Mythological series, Ante-Collegio, Ducal Palace.

Late Period (1578-1592).

Last Supper, S. Giorgio Maggiore.
Paradise, Council Hall, Doges Palace.

PAOLO VERONESE (1528-1588) (Paolo Cagliari of Verona) (Meissner. "Veronese," Leipzig, 1897) (Yriarte. "Paul Veronese." Paris 1888).

As the painter of Venetian pageantry.

The enthroned Madonna and Saints.
Rape of Europa.
Marriage of Cana, Louvre.
Meeting of Darius With Alexander, London.
Feast in the House of Levi, Venice.
Madonna With the Cuccina Family, Dresden.
Supper at Emmaus, Louvre.
S. Antony Preaching, Borghese.
Man in Green.

ITALIAN ART OF THE 17TH C.

I. STATES OF ITALY DURING THE SEVENTEENTH CENTURY

1. Kingdom of Two Sicilies: Kingdom of Naples and Kingdom of Sicily.

2. Papal States.
3. Tuscany.
4. Modena.
5. Parma.
6. Milan.
7. Piedmont.
8. Republic of Genoa.
9. Republic of Venice.

II. STATUS OF THE CHURCH. MILITANT CHRISTIANITY AND COUNTER REFORMATION.

III. SOCIAL CONDITIONS.

IV. THE RESULTANT ARTS.

ARCHITECTURE

1. General character.
2. Boroque origins — Influence of Michelangelo, Palladio, Vignola.
3. Baroque supremacy (1580-1730).
4. Architects and monuments. (See Roman architecture).
   - Giacomo della Porta (1541-1604).
     - Design for facade of Il Gesu, Rome, (c. 1573).
   - Carlo Maderna (1556-1639).
     - Facade of St. Peters at Rome, (1606-26).
   - Giovanni Lorenzo Bernini (1598-1680)
     - Baldachino of St. Peter's at Rome, 1624-33.
     - Colonnades of St. Peter's at Rome, 1656-63.
     - Scala Regia in the Vatican, 1663-66.
     - Palazzo Ludovisi (Montecitorio) 1642-1700.
   - Francesco Borromini (1599-1667).
     - Remodeling of Palazzo Spada at Rome, 1632.
     - San Carlo alle Quattro Fontane, 1640.
     - Sant' Agnese at Rome, 1645-50.
   - Guarino Guarini, (1624-83).
     - Palazzo Carignano at Turin, 1680.
   - Baldassare Longhena, (1604-82) (See Venetian Architecture).

SCULPTURE

1. The "Baroque" in Italian sculpture.
2. Its general characteristics.
3. Its exponents, and their works.
   - Giovanni Lorenzo Bernini (1598-1680).
     - Apollo and Daphne, Villa Borghese, Rome.

Smaller Fountain of the Triton, Piazza Barberini, Rome.
Fountain of the Four River Gods, Piazza Navona, Rome.
Ecstasy of Sta. Theresa, S. Maria della Vittoria, Rome.
St. Peter's Chair, S. Pietro in Vaticano.
Bernini's followers.
Ercole Ferrata (1610-1686).
Il Fiammingo (1594-1643).
Sta. Susanna, S. Maria di Loreto, Rome.
St. Andrews, St. Peters, Rome.
Alessandro Algardi (1602-1654).
Tomb of Leo XI, St. Peters.
Innocent X, Palazzo dei Conservatori, Rome.

PAINTING

I. The Heritage of Italian Painters of the Post-Renaissance.

II. The different schools.

1. THE MANNERISTS (Imitators of one).
Raphealesques.
Primiticcio (1504-1570).
Michelangelesques.
Daniele da Volterra (1509-1566).
Vasari (1512-1574).
Del Sartoesques.
Il Rosso (1495-1541).

2. THE ECLESTICS (Borrowers from the many.)
The Carracci of Bologna, (Lodovico Carracci, 1555. 1619).
(Annibale Carracci, 1560-1609).
Baroccio (1528-1612).
Albano (1579-1660).
Guido Reni (1575-1642).
Domenichino (1581-1641).
Lanfranco (1581-1647).
Pietro da Cortona (1596-1669).
Matteo Rosselli (1578-1650). Furini (1600-1649).
Chimenti da Empoli (1554-1640). Carlo Dolci (1616-1686).
Allori (1577-1621).

3. THE TENEBROSI or NATURALISTI.

Caravaggio (1569-1609).
Ribera (See Spanish).
Salvator Rosa (1615-1673).

III. Influence upon modern painting.

FRENCH RENAISSANCE

REFERENCES

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Ward —"Architecture of the Renaissance in France." 2 vol., London, Batsford, 1911.

INFLUENCES

A. *Location.*
B. *Climate.* } See Previous Pages.
C. *Materials.*

D. *General History.*

House of Valois.
Louis XI (1461-83).
Charles VIII (1483-98) claimed Kingdom of Naples and marched through Italy 1494. } Transitional
Louis XII (1498-1515) League of Cambray 1508).

FRANCIS I (1515-47) Italian Contacts.
Henry II (1547-59) Catherine de Medici.
Francis II (1559-60) Mary Stuart.
Charles IX (1560-74) Religious wars.
Henry III (1574-90).
} Early Renaissance

House of Bourbon
Henry IV (1589-1610).
Louis XIII (1610-1643) Cardinal Richelieu.
Louis XIV (1643-1715) Cardinal Marazin.
} Classical Period

Louis XV (1715-1774).
Louis XVI (1774-1793).
} Rococo Period

(Note: Dates of Reigns)

E. *Government*
Absolute Monarchy

F. *Religion*
Mainly Catholic, but with severe Protestant conflicts

G. *Literature*
A rich field

THE RESULTANT ARTS

FRENCH ARCHITECTURE OF THE RENAISSANCE

CLASSIFICATION AND TYPES OF BUILDING
STRUCTURE AND DECORATION

HISTORICAL EXAMPLES

Secular Architecture
CHATEAU OF BLOIS (1508). G 335, 336, 337
CHATEAU DE BURY (1520).
CHATEAU DE CHAMBORD (1526).
PALACE AT FOUNTAINEBLEAU (1528). G 340
CHATEAU D' AZAY-LE-RIDEAU (1520).
CHATEAU DE CHENONCEAUX (1515-1523).
CHATEAU DE S. GERMAIN-EN-LAYE (1539).
The LOUVRE, PARIS (15th-19th C.)
TUILERIES PALACE, PARIS (1564-1572).
LUXEMBOURG PALACE, Paris (1611) by DeBrosse.
CHATTEAU DE MAISONS (1658) by Francois Mansard.

PALACE OF VERSAILLES (1664) by Jules Mansard (1647-1708).
(Le Notre designed the gardens)
HOUSE OF AGNES SOREL, Orleans.
HOTEL DE BOURGTHEROULDE, Rouen.
HOTEL DE VILLE, Beaugency and others.

Ecclesiastical Architecture

S. EUSTACHE, Paris (1532) by Lemercier.
S. ETIENNE DU MONT, Paris (1517-1538).
CHURCH OF THE SORBONNE (1629).
S. SULPICE, Paris (1650), facade by Servandoni, 1750.
DOME OF THE INVALIDES, Paris (1670-1706) by Jules Mansard.
THE PANTHEON, Paris (1755-81) by Soufflot.

SCULPTURE OF THE FRENCH RENAISSANCE

I. SUBJECTS AND CONVENTIONS
II. MATERIALS AND TECHNIQUE.
III. SCHOOLS, SCULPTORS AND WORKS CLASSIFIED AS TO CENTURY.

15th C. School of Tours.
MICHEL COLOMBE (1432-1515).
PERREAL (Director of Art Under Chas. VIII and Louis XII).
ANTOINE JUSTE (1479-1534).

16th C.
PIERRE BONTEMPS (1552).
JEAN GOUJON (1520-1566).
GERMAIN PILON (d. 1590).

17th C.
FRANCOIS GIRARDON (1628-1715).
ROBERT LE LORRAIN (1666-1743)
ANTOINE COYSEVOX (1640-1720).
NICHOLAS COUSTOU (1658-1733).
GUILLAUME COUSTOU (1677-1746).
PIERRE PUGET (1622-1694).

PAINTING OF THE FRENCH RENAISSANCE

I. SUBJECTS AND CONVENTIONS.
II. MATERIALS AND TECHNIQUE.
III. SCHOOLS, ARTISTS AND PAINTINGS.
1. Its Birth in Flanders.
2. Painters Under the Duke's of Burgundy.
3. Italian Mannerisms Introduced at Fontainebleau.

The 16th Century

JEAN CLOUET (1485-1545).

FRANCOIS CLOUET (1510-1572).

The 17th Century

LE NAIN BROS., Antoine, Louis, Mathieu (born 1598, 93, 1607).

VOUET (1590-1640).

NICHOLAS POUSSIN (1594-1665).

CLAUDE LORRAIN (1600-1682).

LE BRUN (1619-1690).

LE SUEUR (1616-1655).

PIERRE MIGNARD (1610-1695).

MINOR ARTS

Their place in art history at this period.

RENAISSANCE IN GERMANY

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Sherer —"Dürer" Leipsig, Deutsche Verlags-Anstalt, 1906.

INFLUENCES

A. *Location*
B. *Climate*
C. *Materials*

See Previous Pages.

D. *History*

Charles V (Chas. I of Spain) (1500-1558) succeeded to all the possessions of the Houses of Castile, Aragon, Burgundy, and the Low Countrie, and this marks the period of the German Renaissance. In 1516, he obtained the two Sicilies, and in 1519, on the death of Maximilian, he was

elected to the Empire, becoming the most powerful emperor since Charlemagne.

1517 marks the commencement of the Reformation.

1529, Diet of Spires.

1530, Confession of Augusburg and the confederation of Protestant cities and princes for mtual defense, called Smalkaldic League.

1546-1555, War of Chas. V. and Catholic against Protestant princes.

1618, commenced great religious war (Thirty Years War) between Catholic and Protestant princes.

1648, Peace of Westphalia provided for religious equality and tolerance in each state. The war had, however, utterly ruined Germany, and caused France to become the leading nation in Europe.

E. *Politics*

The country consisted of a number of small kingdoms or principalities, each with its own capital and government, thus preventing any national effort as in France, which was under one united head. In the latter part of the 16th C., Heidelberg was the centre of "Humanism" and the chief reformed seat of learning in Germany.

F. *Religion*

Martin Luther (1483-1546) attacked the practical abuses of certain doctrines of the Church, and brought about a revolution in the religious life of Germany. Luther's translation of the Bible into High Dutch caused that language to become the recognized German tongue. Old churches with all their fittings continued to be used, but the prominence given to preaching brought in galleries and congregational planning.

RESULTANT ARTS

ARCHITECTURE OF THE GERMAN RENAISSANCE

GENERAL CHARACTER

CLASSIFICATION OF BUILDINGS AND IMPORTANT EXAMPLES

1. *Secular Architecture*

Heidelberg Castle.

Heinrichsbau 1556.

Friedrichsbau 1601.

Old Houses at Nuremberg and Hildesheim.
Pellerhaus, Nuremberg, 1605.
Ratshaus, Leipsig, 1556; Altenburg, 1562.
Zeughaus at Danzic, 1605.
Zwinger Palace, Dresden, 1711.

2. *Ecclesiastical Architecture*
S. Michael, Munich, 1582.
Frauenkirche, Dresden, 1726-1745.

SCULPTURE OF THE GERMAN RENAISSANCE

I. Subjects.
II. Materials and technique.
III. Artists and their works, arranged by centuries and schools.

15th Century
Michael Wohlgemuth (1434-1519).
Veit Stoss (1440-1533).
Adam Kraft (1450-1507).
Peter Vischer (1460-1529).

16th Century

17th Century
Andreas Schluter (1664-1714).

PAINTING OF THE GERMAN RENAISSANCE

I. Subjects and Technique
II. Schools and Their Location

1. *School of Prague*

2. *School of Cologne* (Dreamy and Lyric)
   - Hamburg
   - Cologne
   - Westphalia
   - Saxony

3. *School of Swabia* (Narrative or Illustrative)
   - Middle Rhine
   - Upper Rhine
   - Colmar
   - German Switzerland
   - Ulm
   - Augsburg

4. *School of Nuremberg or Franconia*
   - Tyrol
   - Upper Bavaria
   - Ratisbon
   - Nuremberg

III. Chief artists of note.
ALBRECHT DURER (1471-1528) Nuremberg.
His life and his works (Compare with Martin Luther).
HANS HOLBEIN, the Elder (1460-1524) Augsburg.
LUCAS CRANACH (1472-1553) Saxon School.
HANS HOLBEIN, the Younger (1497-1543).
His life and his works (Compare with Erasmus).

BELGIAN AND DUTCH RENAISSANCE

REFERENCE AND BIBLIOGRAPHY

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Valentiner —"Art of the Low Countries." Garden City, N. Y., Doubleday, 1914.

INFLUENCES

A. *Geographic*
B. *Climatic*
C. *Materialistic*
D. *Historic*
E. *Political*
F. *Religious*

(See previous pages.)

RESULTANT ARTS

ARCHITECTURE AND SCULPTURE of Less Importance Than PAINTING (See Flemish School. Pages 159-160)

I. THE DUTCH PEOPLE AND THEIR ART

1. *16th C. Painting*
2. *17th Century Artists*

FRANS HALS (1584-1666) (Davies —"Frans Hals," London, Bell, 1904).
1. His life and character.
2. The paintings by periods.
1st Period (1613-1625).
Arquebusiers of St. George.
Portrait of Dr. Pieter Scherijver.

Portraits of
Professor Jan Hogaarts.
Dutch Nobleman and Lady.
Himself — of Himself and Wife.
Merry Supper Party.
Laughing Cavalier.
Singing Girls.
Fluteplayer.
Jolly Toper.
Young Man in the Violet Coat.
Beresteyn Family.

Middle or Golden Period (1630-1639).
Nurse and Child.
La Bohemienne.
Portraits of the Van der Meers.
Jolly Mandolinist.
Guild of St. Adriaen.
Company of Captain Reael.

Last or Silvery Period (1640-1664).
Hille Bobbe.
Man in Slouch Hat.
Five Women Governors of Old Mans Alms House.
Five Men Governors of Almhouse.

Rembrandt Van Ryn (1606-1669)

Bibliography

Brown —"Rembrandt." N. Y., Scribner, 1907.
Hind —"Rembrandt's Etching." London, Methuen, 1924.
Holmes —"Notes on Art of Rembrandt." London, Chatto, 1911.
Knachfuss —"Rembrandt." Leipzig, Welhagen, 1906.
Michel —"Rembrandt." N. Y., Scribner, 1903.

1. His life and character.
2. The quality of his art.
3. His more important paintings.

Early phase (1627-1632).
St. Paul in Prison.
Money-changer.
Betrayal of Samson by Delilah.
Peter Among the Servants of the High Priest.
Portraits of Himself.
Portraits of His Mother.
And many others.

Amsterdam School (1632- — till death in 1669).
Good Samaritan.
Corporation pictures.
The Anatomy Lesson of Dr. Tulp.
Polish Nobleman.
Portraits of Himself and of Saskia.
Philosopher in Meditation.
Supper at House of Emmaus.
Night Watch.
Susanna at the Bath.
Bittern.
Lady With a Fan.
Jewish Bride.
Religious, allegorical, landscapes and especially portraits to be numbered in hundreds.

4. Rembrandt as an etcher.
5. Pupils of Rembrandt.
   GERARD DOU (1613-1675).
   FERDINAND BOL (1617-1680).
   Jacob Bakker (1608-1651).
   Govaert Flinck (1615-1660).
   Ecckhout (1621-1674).
   Philips Koninck (1619-1688).
   Carel Fabritius (1624-1654).
   Aert de Gelder (1645-1727).
   Jan Livens (1607 — after 1672).
   Salomon Koninck (1609-1668).

"LITTLE DUTCH MASTERS" (in addition to the above named)
Hercules Seghers (1590-1640).
Van der Helst (1612-1670).
Gerard Terburgh (1617-1681).
Paul Potter (1625-1654).
Jan Steen (1626-1679).
Gabriel Metsu (1630-1667).
Pieter de Hooch (1629-1677).
Jan Vermeer (1632-1675) (Bib.-Lucas —"Vermeer of Delft"— London, Methuen 1922: Burger — "Vermeer.")
Nicholaes Maes (1630-1693).
Meindert Hobbema (1638-1709).
Casper Netcher (1639-1684).
Jacob Ruysdael (1628-1682).
Albert Cuyp (1620-1691).

THE FLEMISH SCHOOL OF PAINTING

I. The Special Influences; Flanders and the Flemish People.

II. The General Characteristics; Flemish Subjects and Methods.

III. The More Important Artists and Their Work.

1. *School of Bruges*

Conway —"The Van Eycks & Their Followers." N. Y., Dutton, 1921: Weale —"The Van Eycks & Their Art." N. Y., Lane, 1912.

Hubert Van Eyck (1370-1426).
Jan Van Eyck (1390-1441).

Bibliography

2. *School of Tournai — 15th Century*

Roger Van Der Weyden (1399-1464) (Friedlaender —"Pictures of Roger Van Der Weyden in America.")
Thierry Bouts (1400-1475).
Hans Memling (1430-1494).

3. *Antwerp School — 16th Century*

Quentin Massys (1466-1530).
Pieter Brueghel ("Peasant") (1520-1570).
Pieter Brueghel ("Hell") (1564-1639).

4. *Italianized Flemings*

Jan Gossaert (Mabuse) (1472-1535).
Bernard van Orley (1491-1542).
Antonio Moro (1519-1576).

Peter Paul Rubens (1577-1640).
(Hourticq — "Rubens." N. Y., Duffield, 1908).
(Roose's —"Rubens." London, Duckworth, 1904).

1. His life and character.
2. His works.
   As a portrait painter.
   As a painter of pageantry.
   As a painter of religious scenes.
   As an animal painter.
3. His influence and his students.

Anton Van Dyck (1599-1641).
(Cust —"Anthony Van Dyck"— London, Bell, 1906).

Blomfield —"History of Renaissance Art in England." 1500-1800." London, Bell, 1897.
Gotch —"Early Renaissance Architecture in England." London, Batsford, 1914.

INFLUENCES

A. B. C. (See previous periods).

D. *General History*

Rulers of House of Tudor.

Henry VIII (1509-1547) The king had, as a result of the War of Roses (1455-1485), undisputed possession of the English crown. He proclaimed his independence of Rome. He mixed generally in European affairs as indicated by "The Field of the Cloth of Gold" in 1520, an event significant in the introduction of the Renaissance into England.

Edward VI (1547-1553) continued the Reformation, using funds obtained from the suppression of the monasteries (1536-40) for the erection and endowment of grammar schools and colleges which play an important part in the development.

Mary (1553-1558) introduced a reactionary policy. Her reign marks an era of Catholic and Spanish influence in England.

Elizabeth (1558-1603) inaugurated a period of great art development, especially in the manner of living. Great mansions were erected and foreign craftsmen were induced to settle in England. Reformation was finally settled.

Rulers of the House of Stuart.

James I (1603-1625).

Charles I (1625-1649) made an attempt to develop art which was decidedly interrupted by the Puritan movement under Cromwell and the execution of the king and establishment of the Protectorate (1649-1661).

Charles II (1661-1685) brought about a return of grandeur and an art that was much influenced by the French (Louis XIV).

James II (1685-1688).

E. *Government*

The Renaissance period in England saw the transformation from the government of an almost absolute monarchy to the highly democratic organization of the British Parliament of modern times. The growing rights of the people are reflected in the arts.

F. *Religion*

The suppression of the monasteries (1536-1540) released vast amounts of money and land which Henry VIII distributed freely among his supporters. Monasteries were sometimes replaced by country mansions.

G. *Literature*

The reign of Elizabeth is famed for its literary lights. The writings of Spencer, Shakespeare, Burleigh, Sir Philip Sidney and others had considerable influence on the art. For the times of Charles I, the personal diaries of Evelyn (1620-1706) and Peyps (1633-1703) give an intimate account of the artistic status of the times. English literature become richly productive during the 16th and 17th centuries.

RESULTANT ARTS

ARCHITECTURE

CLASSIFICATION ACCORDING TO PERIODS

Tudor style of the reigns of Henry VIII and Edward VI may be considered a transitional style between Gothic and Renaissance.
Elizabethan style (1558-1603)
Jacobean style (1603-1625)
Anglo-Classic (17th C.)

CONSTRUCTION AND DECORATION

REPRESENTATIVE EXAMPLES

Elizabethan Mansions
Kirby Hall, Northants (1570-1575) by John Thorpe
Longleat, Wilts. (1567) by John of Padua
Wollaton, Notts. (1580) by R. Smithson

Elizabethan Colleges
- Gate of Honour, Caius College, Cambridge (1565-1574) by Havens
- Sidney Sussex College, Cambridge (1595) by Ralph Simons
- Jesus College, Oxford (1571)
- Merton College Library, Oxford (1600-1624) by Thomas Holt
- Pembroke College, Oxford (1624)

Jacobean Mansions
- Holland House, Kensington (1607) by John Thorpe
- Hatfield House, Herts. (1611)
- Aston Hall, Warwickshire (1618-1635)

Anglo-Classic style is best represented by works of two outstanding architects, INIGO JONES (1572-1662) and Sir CHRISTOPHER WREN (1632-1723)
- Examples of work by Inigo Jones
  - Banqueting House, Whitehall (1619-1621)
  - S. Paul, Covent Garden (1631-1638)
  - Greenwich Hospital by John Webb, a student of Jones
- Examples of work by Sir Christopher Wren
  - S. Paul, London (1675-1710)
  - Fifty-three churches (1670-1711) among which are
    - S. Stephen, Walbrook (1672-1679)
    - Bow church, Cheapside (1680)
    - S. Bride, Fleet Street (1680)
    - S. Clement Danes (1684) and S. James, Piccadilly
  - Pembroke College Chapel, Cambridge (1663-1664)
  - Sheldonian Theatre, Oxford (1664)

SCULPTURE AND PAINTING

Continental influences predominate, especially that of the painters Van Dyck and Lely who had many imitators. There is no distinctly English contribution during this period except in subject matter

MINOR ARTS

Furniture follows architectural lines and is an important reflection of the tastes under the different rulers. Foreign influence was ever strong.

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